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COURSE OF STUDY

FOR THE

HIGH SCHOOLS OF OREGON

1919-1921

DEPARTMENT OF EDUCATION

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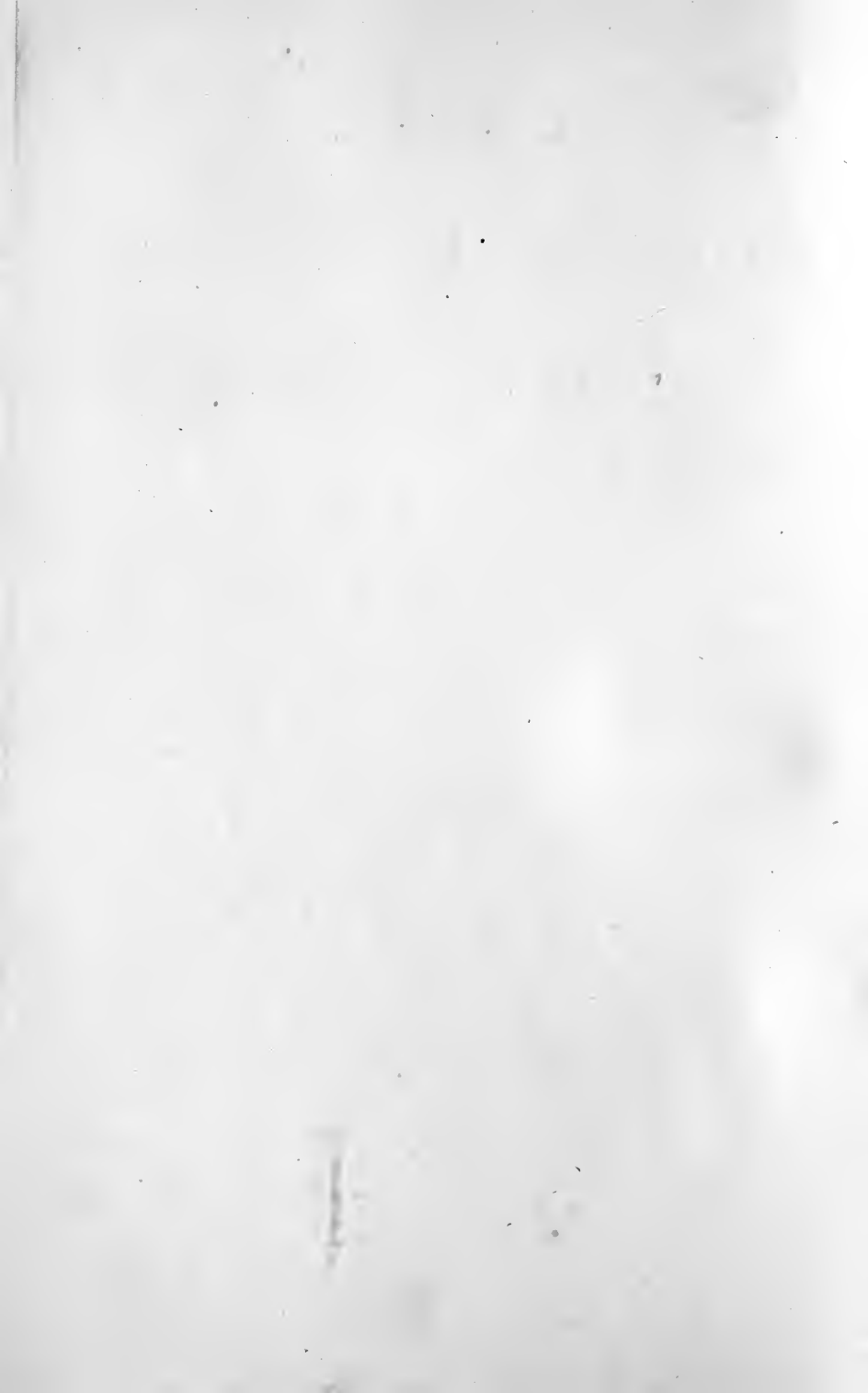
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Oregon State board of education.

STATE MANUAL
OF THE
COURSES OF STUDY
FOR THE
HIGH SCHOOLS OF OREGON

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STATE EDUCATIONAL DEPARTMENT

J. A. CHURCHILL
Superintendent of Public Instruction

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DEPARTMENT OF EDUCATION
STATE OF OREGON

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of
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To the Teachers

a. In the preparation of the high school courses, consideration has been given for the different aptitudes of pupils and for the different preparations which a high school must give to fit all of its pupils for larger spheres of usefulness.

b. Much freedom in the choice of electives should be given with the hope that a pupil will not be forced to take a subject in which he is not interested and for which he has no aptitude; but he should not be permitted to select subjects here and there, purely for the purpose of securing credits for graduation. Competent high school teachers will wisely direct his work, and through the cooperation of the parents, the pupil and his teachers, he will pursue a course that will give him not only a symmetrical mental development, but will prepare him for some particular work, when he has completed his high school course. A pupil may change his course whenever the high school principal grants the permission, upon the written request of the pupil's parent or guardian.

c. A pupil who elects the English and mathematics course will take English and algebra the first year and elect two more studies from all of the others in the first year of the various courses. Should he elect the course in English and languages, he will take English and Latin, and any two of the studies of the other courses given in the first year.

d. Fifteen full credits are required for the completion of a course. Pupils should, however, if possible, complete the full course of four subjects each year, thereby earning sixteen credits.

e. While the courses are planned for four years' work, a pupil with good preparation for the work, and strong, both mentally and physically, may complete a course in three years by taking five subjects, the maximum number each year. No standard high school will permit a pupil to carry more than five subjects, and the teacher should permit none to undertake five, unless the pupil be one of more than average ability. In the best high schools of the state, not more than five per cent of the pupils complete a standard four-year course in three years.

f. A pupil may earn but three credits in the English and industrial course, when majoring in any other than that course.

g. A pupil may earn from one to three credits for graduation, in either vocal or instrumental music, where the instruction is given by a teacher not connected with the school; provided, that the teacher holds a certificate granted by the superintendent of public instruction upon the recommendation of a committee of music teachers appointed by him, authorizing a high school principal to give credit to her pupils for music outside of school; provided, that the teacher must certify in writing that the pupil has spent at least eighty minutes in practice or instruction each day and has made the progress in music required under the course of study for this work as prepared by the committee on recommendation for music teachers.

h. All subjects requiring no preparation on the part of the pupil, before coming to the class, such as stenography, typewriting, etc., shall be given two of the regular recitation periods.

i. A high school should offer such subjects only as its facilities and teaching force will admit. For a high school of less than sixteen pupils in attendance, when but one teacher is employed, no electives should be offered. In a high school having less than thirty pupils in attendance, where but two teachers are employed, very few electives should be offered. For all such schools, see the suggested course for small high schools on page 8.

j. On entering high school, pupils should be given full information as to the entrance requirements of colleges and universities, that those who desire to enter college after their high school graduation may shape their high school course accordingly.

k. During the past year this department continued the standardization of the high schools of the state. The response with which our requirements for standardization have been met by school boards, has been most gratifying. Thousands of dollars worth of apparatus have been purchased, and thousands of reference books have been placed in the libraries of the rural and village high schools. It becomes the duty of every high school teacher to show her appreciation, by so using the added equipment, that every pupil will receive the fullest benefit from it.

l. Each pupil is required to study English throughout his high school course. Should he remain in the high school four years he will be required to study English each year, and should he pass each year in English, he will have four units of the required fifteen in English. No pupil will be graduated who has less than three units of the required fifteen in English, nor will any pupil be graduated who has not earned one unit in American history and civics.

OUTLINE OF COURSES OF STUDY FOR

MAJORS	FIRST YEAR		SECOND YEAR	
English and Mathematics	English Algebra	English Algebra	English Algebra	English Geometry
English and Languages	English Latin Spanish or French	English Latin Spanish or French	English Latin Spanish or French	English Latin Spanish or French
English and History	English Ancient History	English Ancient History	English Medieval History	English Medieval History
English and Science	English General Science	English General Science	English Physiology or Biology	English Botany or Biology
English and Industry	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Typewriting, Shorthand, Music	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Typewriting, Shorthand, Music	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Typewriting, Shorthand, Music	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Typewriting, Shorthand, Music

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THIRD YEAR		FOURTH YEAR	
English Geometry	English Geometry	Higher Algebra American History and Civics	Higher Algebra American History and Civics
English Latin Spanish or French	English Latin Spanish or French	English American History and Civics Latin Spanish or French	English American History and Civics Latin Spanish or French
English English History	English English History	English American History and Civics	English American History and Civics
English Physics	English Physics	English American History and Civics Chemistry	English American History and Civics Chemistry
English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Elementary Teachers' Training Course, Typewriting, Shorthand, Bookkeeping, Music	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Elementary Teachers' Training Course, Typewriting, Shorthand, Bookkeeping, Music	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Elementary Teachers' Training Course, Typewriting, Shorthand, Bookkeeping, Teachers' Training, Music	English and one of the following : Sewing, Cooking, Agriculture, Shop Work, Mechanical Drawing, Freehand Drawing, Elementary Teachers' Training Course, Typewriting, Shorthand, Bookkeeping, Teachers' Training, Music

SUGGESTED COURSE FOR SMALL HIGH SCHOOLS

FIRST YEAR	SECOND YEAR	THIRD YEAR	FOURTH YEAR
English	English	English	English
Algebra	Algebra and Geometry	Geometry	Elementary Teachers' Training Course
General Science	Physiology and Botany	Physics	Bookkeeping
Ancient History	Medieval History	English History	American History and Civics

The suggested course for small high schools is such a one as may be offered by a standard high school having an average daily attendance of less than sixteen pupils. In such a school, one teacher may do all the work, being permitted, however, to teach not more than ten classes each day. The following plan for grouping and alternating is suggested:

The four years of English may be offered through three classes, by combining and alternating the third and fourth years.

Three years of mathematics may be taught through two classes in algebra and one in geometry the first half of the year, and through one class in algebra and two in geometry the second half of the year.

The elementary teachers' training course as outlined in a separate bulletin on the course of study for teachers' training, may be offered through one class.

Three years of science and one of bookkeeping may be offered through two classes, the first year alternating with the second, and the third with the fourth. Under such a grouping, two courses only in science and bookkeeping are offered each year; but on the completion of his course, a pupil has had three years of science and one of bookkeeping.

The four years of history may be offered through one class in history each year. The first year, all pupils may take American history and civics, the second year, English history, the third year, Medieval history, and the fourth year, Ancient history. There is little articulation in the subject of history, and the chief objection to the plan is, that the minds of first-year pupils are not so mature as those of the fourth year, and that they can not, therefore, make the same kind of preparation for the recitation. A large gain, however, comes to such a school by offering a maximum number of subjects through a minimum number of classes. For small high schools, with two teachers, a modification of this plan is recommended, wherever it is necessary to reduce the number of classes to the teacher, to the maximum of eight.

Course of Study in English

INTRODUCTION

GENERAL DIRECTIONS AND SUGGESTIONS TO TEACHERS

I. *Organization of Courses.* There are eight terms of one-half year each. When necessary, small classes may be combined so that English 5 and 6 and English 7 and 8 may be given in the same grade.

II. *Organization of Work.* The English course is essentially one in composition. If the teacher can not do both composition and literature he must omit the latter. The classics for reading are to be utilized according to the interests of the teacher and the exigencies of the class work. The relative proportion of composition and classics varies with the term.

A. English 1 and 2. Composition, paragraph, grammar sentences, spelling, punctuation, four days a week; classics, one day. There should be a weekly theme, paragraph or narrative.

B. English 3 and 4. Composition, three days a week; classics, two. About half the writing should be single paragraphs. The rest should be compositions of several paragraphs. There should be two longer themes, averaging one thousand words.

C. English 5 and 6. Composition three days, classics two days a week. More than one-half of the writing should be in connected paragraphs, chiefly exposition, showing organization. At least three of the regular themes should average 1,000 words.

D. English 7 and 8. Composition, two days; classics, three days a week. The long compositions should average fifteen hundred words.

III. *Supplementary Reading.* From the "suggestions for further reading" lists there should be chosen each term enough material roughly to be equivalent to one long and one short novel each term. Works not on the list are not excluded. In many cases the teacher will need to prelude the assignment by a little class work to start interest. The supplementary reading should be under way early in the term. A good way to conduct it is to require a portion of the book to be read over week ends with a ten minutes' test on Mondays covering the reading. Definite instructions should be given as to preparation for these tests.

IV. *Textbooks.* See to it that students never appear in class without the books needed for the day's lesson. Nothing can demoralize a class so quickly as to have students present without books.

V. *Method of Writing.* Many of the imperfections in students' form is due not to ignorance but to mere carelessness. In view of this fact, strict care should be given to the way students prepare their written matter. Careless pencil drafts, full of misspelled words and abbreviations and absolutely devoid of punctuation, are, to a large measure, responsible for the mistakes that persist in the finished form. There is continually the excuse, "But I mean (or meant) to copy!" Such a plea should never be accepted. Students should be forced, insofar as their knowledge

warrants, to do their writing accurately and correctly the first time. Insistence on the use of ink will do much to eliminate careless work. If pencil drafts are allowed, margin, paragraphing, punctuation and correct usage should be required. Supervision of writing will greatly increase its effectiveness.

VI. *Assignment.* Teachers are urged to keep accurate record of their daily assignments, not only as a guide for them but as an example to the pupils and as a source of help for students who may need to make up work. The teacher should keep for this purpose an assignment book, which in form should be a model for the students' assignment record.

Students also should be required to keep an assignment book, a small notebook being preferable for the purpose. All assignments should be very carefully and definitely made, either placed on the board or given as a drill in oral dictation. If the latter method is used, great care should be taken to see that words are spelled correctly. Sentence form, punctuation, and spelling should be rigidly insisted upon and students' assignments should from time to time be inspected. Such a system will serve not only as a most practical drill in composing, but will serve to show the students the purpose and plan of the work.

LITERATURE

The purpose of the course in literature is to show students how to study the various master types of literature; to teach them those methods of interpretation that, when understood and applied, make intelligent reading pleasurable reading. The aim is not to teach mechanical principles and devices but to give drill and build up habit in those phases of technique which will serve as enlightening guide posts. The teacher should continually inspire the pupil to read intelligently, pleasurably, widely.

The choice of classics for study and reading is designed: First, to provide material that will make a direct and live appeal to the students' interests; second, to present those literary monuments which are a permanent and therefore necessary, background to any cultural development.

The syllabus is based on certain general principles. Among these are the following: A course in literature for high school students should aim at quality rather than quantity; both as to subject matter read and the manner of reading it; and should consider the student's actual and potential power of appreciation, his present interests, and his future development. There is grave danger of expecting high school students to read as rapidly, as understandingly, and as appreciatively as men and women in middle life. There is also grave danger of making the course injudiciously balanced, giving equal attention to classic and the modern type of literature, to poetry and prose. As a matter of fact, a certain lack of balance is judicious; for example, more poetry than prose, particularly fiction, in a course; because there is no need to stress that which the students are likely to read without a teacher. Fiction almost every child is bound to read, yet he needs to read even some fiction with the teacher in order to arrive at an appreciation of good fiction. Poetry, good or bad, he is not so likely to read. It is important, therefore, that the teacher present poetry in the most alluring manner possible, and

present it often. It is equally important to present the more difficult and permanent pieces of literature, the classics, in preference to the easy and modern selections, which the pupil is more likely to read anyway.

A course of study, then, should contain both prose and poetry, with as many types of each as examples suitable for high school pupils will permit. The selections, for the most part, should be those having a high degree of literary merit so that they may set a standard of taste. They should carry the right ethical and social message so as to contribute to the building of character. They should give sufficient latitude of choice, in any term, to make it unnecessary for a teacher to attempt to interest pupils in a classic in which he himself has no interest. They might well include something in periodical literature. They should be arranged for the four years according to some central idea; that is, there should be such a constructive plan back of the assignments that the students, at the conclusion of the course, shall have appropriated a certain portion of the field of literature. Finally, a course for the state should be so flexible that teachers, in conference with the state superintendent of public instruction, may modify that course to suit local conditions.

Both in American and English literature, students should be assigned special readings from the writers whose chief works are not read in class. Such work may be reported to the class orally from an outline, thus serving the double purpose of training in literature and composition.

Memorizing, both in poetry and prose, should be emphasized throughout the four years of English training. The emotional and spiritual message of a noble selection of verse or prose can never be so vividly appreciated as in the process of memorizing that selection for oral presentation to others, especially if the process itself is oral. Such memorizing not only adds new and dynamic words to the student's vocabulary and gives him fresh cadences for phrase—and sentence-making—but it also gives him standards of judgment with which to measure the merits of other poetry and prose.

ASSIGNMENT

Great care should be given to the initial presentation of any piece of literature. The pupil's final judgment is apt to be determined by the teacher's introduction of the subject. The teacher can take the pupil with him as in an aeroplane and give a bird's-eye view of the whole, or he can suggest points of vital interest that will arouse curiosity or stimulate feeling. He must not tell all; but he must tell enough to awaken a desire for more. Definite connections should be made between the piece and such elements of life as are known to the student. "Questions pointing the attention to character, truthfulness to life (probability), ethical significance, artistic preparations and contracts, esthetic and emotional reactions, are very desirable and make for pleasure in the reading because they reveal sources of power."

INTERPRETATION

To enjoy a piece of literature a student must understand it. Hence interpretation by the teacher is often necessary. Paraphrasing may

even be resorted to, so long as the attention is definitely fixed on the object of understanding the composition. Following are some of the devices the teacher may suggest to the student as help in interpretation—some needed for one piece of work, some for another:

Transpose words, phrases, or clauses; determine grammatical construction; fix antecedents of pronouns; supply ellipses; watch quotation marks; substitute a synonym for a word that is not clear; use prose diction for poetic diction; substitute concrete expressions for abstract or vice versa; explain figures, comparisons, and suggestiveness. (See Long for suggestiveness. Consult Clippinger on figures.)

STUDYING A CLASSIC

More definite outlines for the study of specific types are given, but there are certain fixed principles discernible in any literature. The pupil should be trained to know these constant elements and to look for them. The inductive method of developing such principles is most desirable. Let the pupil discover them. The following list is merely suggestive of what may be a beginning for the teacher:

- I. The theme, the problem, the underlying truth.
- II. The method of developing or presenting the theme.
- III. The ethical content, both personal and world ethics.
- IV. The character element, real or ideal, true to life or improbable.
- V. Wholesomeness:
 - A. In thought that it prompts through its philosophy and sentiment.
 - B. In ideals that it presents.
 - C. In emotions that it arouses.
- VI. The artistic presentation:
 - A. The inherent beauty.
 - B. The exterior beauty—style.
- VII. The fundamental purpose of the author.

TECHNICAL ELEMENTS OF STYLE

Beauty of form is an inalienable attribute of all great art. Organization, form—in architecture, in sculpture, painting, music, and literature—is an essential element of permanence. It is a characteristic of all the classics. The Parthenon, the Venus de Milo, the Sistene Madonna, Beethoven's Fifth Symphony, and Milton's Lycidas are but single instances, in different arts, of the power of form to defy the ravages of time. Shakespeare, by the use of superior form, excellence of technique, redeemed from oblivion a dozen worn-out plays. Practically the only songs of Browning and Whitman that make a universal appeal today are the ones that are conspicuous for regularity of form—essentially a contradiction of their own theory of free verse.

In calling attention to the beauty of form or technique in a composition, the significant thing is first to give an appreciation of the effect secured, and to show how dependent is the beauty or elevation of the

passage upon the workmanship. If this principle is followed there is little danger of teaching technique for its own sake—a fatal error, since excellence of workmanship is but a means to an end, fuller and finer presentation of the thought.

The inductive, rather than the deductive, method of teaching the value of technique is the one that most surely leads the student to associate technical qualities, such as figures of speech, with the thought and feeling of literature. Hence the teacher will not, in studying figures of speech, simply turn to a convenient list of the names and definitions of figures and then proceed to multiply instances of these by referring to the selection in hand. Rather, in studying a piece of elevated prose or effective poetry, take the following steps:

I. Refer to certain passages of particular beauty, or nobility, and awaken a genuine feeling for the force of that beauty and nobility by giving a literal paraphrase of the subject matter, devoid of the connotation carried in the text.

II. Discover and explain the means of that effectiveness, e. g.:

A. That it is an instance of *expressed resemblance* between two objects essentially unlike, called a simile, or

B. That it is an instance of *implied resemblance* between two objects essentially unlike, called a metaphor. (Thus with other figures of technical qualities of style.) (See Stevenson's Essay "On Some Technical Elements of Style.")

POETRY

STEPS IN INTERPRETATION

I. The most effective form of presentation is oral reading. If the poem be short the teacher should read it in entirety; if long, a general discussion should be given with oral reading of certain salient units.

II. The teacher should then organize the assignments for the poem so that each day's work is a part of an organized plan which the pupil can see. Purpose should be given to each task assigned. The order of work should be:

- A. Interpretation of content, which should include careful and thoughtful pondering of the idea. Analysis should be used, not as an end, but as a means to understanding.
- B. Appreciation of form, which should compass beauty of expression through movement, and imagery with an understanding of rhythm and figures of speech.
- C. Memorization of best units, which in lyrics and shorter poems should mean entire poem; in longer poems those units that are most worthy. As soon as pupils can be taught discrimination they should be allowed to determine what passages they commit.

OUTLINE FOR STUDYING

It is better to give a general outline to which the pupil can make frequent reference than to give a detailed and too suggestive outline for each poem. Even in the use of a general outline, however, great care

should be taken to see that the work does not become stereotyped. It is desirable that interpretative work should vary with the material in hand, but it is also highly necessary that the plan of work be fixed. Train pupils in method so that when once an assignment is made, they know exactly how to proceed.

Content—

- I. What is the central idea? Are there sub-thoughts of importance?
- II. Is the central idea of universal appeal, or merely of temporary interest?
- III. What is the characteristic mood of the poem?
 - A. Is it intellectual or emotional in its appeal?
 - B. Is it a transitory mood or a deep-seated emotion?
- IV. What is the nature of the philosophy of life expressed?
 - A. Is it optimistic or pessimistic?
 - B. Is it constructive or destructive?
 1. Does it apply to world progress?
 2. Does it apply to personal development; i. e., is the doctrine one of philanthropy or individualism?
- V. Is the thought didactic or artistic in content?

Form—

- I. What striking characteristics do you find in style?
 - A. In choice of words?
 - B. In choice of figures?
 1. Kind of figures?
 2. Use of figures?
 - a. For beauty?
 - b. For strength?
 - c. For clearness?
 - d. For mere interest in figure?
- II. Is the style appropriate to the idea?
 - A. In figures that are fitting?
 - B. In meter (or movement) that is suggestive?
- III. Is the style a reflection of the author's personality?
 - A. In source and kind of figure?
 - B. In reflection of other poets?
 - C. In the subjective or objective attitude?
 - D. In sincerity or artificiality?
- IV. Is the style a product of the times?

TYPES OF POETRY

- I. Narrative.
 - A. Kinds.
 1. Epic.
 2. Metrical tale.
 3. Metrical romance.
 4. Ballad.
 - B. Characteristics.
 1. General.
 - a. Objective as opposed to the subjective quality of lyric poetry.
 - b. Verse and phraseology.

2. Special.
 - a. Plot.
 1. Kind of action—real, legendary, possible, probable, supernatural?
 2. How presented—climax, especially scenes of dramatic intensity?
 - b. Setting.
 1. Kind—Real, imaginary, historic?
 2. How presented—Action, conversation, descriptions?
 - c. Characters.
 1. Kind—real, ideal, individual, type, supernatural (in epic.)?
 2. How presented—Action, conversation, descriptions?

II. Lyric.

A. Kinds.

1. Song—simple emotion.
2. Sonnet—A single condensed unified thought or emotion. Only main thought is presented, with general idea, in first quatrain, particular in second quatrain, and application in sestet. Always fourteen lines.
3. Ode—"Any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose and dealing progressively with one dignified theme."

B. Characteristics.

1. Subjective.
2. Emotional.
3. Universally human.
4. Strong in imagery and suggestion.
5. Harmony in content and form.

THE DRAMA

The aim in studying the drama, as in the other types, should be pleasurable but intelligent reading. The teacher should make the play inviting and attractive by presenting strongly the dramatic interest, by first acquainting the students with the characters, by pronunciation and frequent repetition of the *dramatis personae*, by discussing with them before they begin reading certain points of interest, by telling the story if the class is too inexperienced to read through rapidly for the story. We see a play at a sitting. Ideally the first reading should be accomplished at a sitting. But this is impossible for the lower grades; hence it is necessary for the teacher to build for the pupil the composite picture that is to serve as a background for his more intensive study. The teacher should not present points of fine criticism to the high school student. The interest should center in life as it is reflected in characters and situations of dramatic intensity.

The drama in the fifth term should be developed chronologically from the miracle and mystery plays to the morality, through Shakespeare, giving attention to the comedy and tragedy, to the masque, Comus, and finally to the more modern forms, modern comedy, fantasy, problem play. The emphasis, of course, should be placed on Shakespeare.

The drama presents individuals at war with self or with external conditions. In the comedy, harmony is restored; in the tragedy, the

characters are overcome by the opposing force. The *comedy* as a rule presents characters of lesser rank in greater number than the *tragedy*, and the fortunes are of lesser concern, that is, matters of individual rather than national consequence; whereas the *tragedy* presents people of power facing mighty catastrophes by which they are overwhelmed. *Tragedy* lies not in death, but in a losing struggle, which is usually symbolized by death.

OUTLINE FOR STUDYING DRAMA

I. Content.

A. The theme or problem.

B. Development in—

1. Character.

- a. Kinds—human, worthwhile types, or real. (Study motives, gauge character by their dominant impulses and motives.)
- b. Presented—through his own actions and conversation or through the medium of other characters. (We see the heroine in *Lear* almost entirely through the eyes of the other characters.)

2. Setting—scenes and stage devices; peculiarities of time and people; peculiarities of dialogue.

3. Action.

- a. Introduction—characters are presented and situations develop; foundation of plot is given in the exciting force or “moment of first impulse.”
- b. The Rising Action—the complications of plot increase, motives and forces are revealed and the real struggle begins.
- c. The Climax—the action is at its height just preceding the turn or reversal. The climax is often the point of highest interest and greatest dramatic intensity, the pivot from which comes either the happy solution, comedy, or destruction, tragedy.
- d. The Falling Action—the action unravels the plot and reaps the results of previous motives and deeds.
- e. The Solution or Denouement—equilibrium is restored “by the adjustment of the individuals to laws (comedy) or by the destruction of the individual (tragedy).” The characters, the situations, the action should prepare for the denouement. “We hold those plays to be the finest and most enduring in which we are made to feel that nothing has happened by accident or because the author himself intervened at the critical moment, and in which every action of every character is what it is because it could not be otherwise; if the conditions are what they have been presented.” (Matthews.)

II. Form.

Indirect attention should be given to the form, prologue, epilogue, five-act type, three-act type interlude, and such dramatic devices as, motivation or foreshadowing, contrasts and foils in character, scene, mood, surprise, suspense, tragic, irony, and Nemesis.

(Note: Drama pronounced drāma or drāma.)

THE NOVEL

OUTLINE FOR STUDYING NOVEL

- I. Theme—The “problem”—or statement of abstract truth.
 - A. Is the story told to enforce some truth?
 - B. Does the idea grow naturally out of the narrative?
 - C. Is the moral made too evident?
 - D. Do you agree with the author’s views?
- II. Development through.
 - A. Plot—“The word plot means, as its etymology implies, a weaving together. Or, still more simply, we understand by plot that which happens to the characters—the various ways in which the forces represented by the different personages of the story are made to harmonize or clash through external action.” (Bliss Perry, “A Study of Prose Fiction.”)
 1. Is there but one line of action, or a main plot with one or more sub-plots?
 2. Is the order natural, chronological sequence, or is it inverted for dramatic effect?
 3. Are the incidents from real life, invented but probable, barely possible, or impossible?
 4. What incident forms the climax? Is it strong? How is the solution made? Is it accident or a natural result of action?
 - B. Characters.
 1. Are they types or individuals?
 2. Are there few or many? Do they represent different strata of society?
 3. Are they presented as natural, idealized, caricatured, or conventional?
 4. Are you made acquainted with them by what they do and say, by what others say about them, or by what the author says about them?
 5. Are the characters more interesting than the plot? Are they puppets for the plot or is the plot an outgrowth of the characters?
 - C. Setting.
 1. Is the setting definite or vague, real or imagined?
 2. Is the setting used definitely to further the plot and develop the characters or merely as incidental and supplementary material? Does the book contain purposeless description?
 3. Are the descriptions real or imagined? Natural or idealized? Are they vivid or vague?

(See Hitchcock, *Composition and Rhetoric*, p. 513.)

The essay, like lyric poetry, is an expression of the author’s personal attitude. Its chief characteristics are simplicity, directness and informality. Reading for pleasure should be especially stressed in the study of the essay. As in the drama, the first reading should be rapid for the gaining of the author’s mood, purpose, and general idea. The second reading should be more careful for mastering the idea. The next step in the study should include a study from the art standpoint to determine the author or method and his revelation of himself.

(For method of studying the essay see chapter XLV, Hitchcock’s *Composition and Rhetoric*.)

A LIST OF BOOKS FOR THE TEACHER OF LITERATURE

What Literature Can Do for Me.....	Alphonso C. Smith
The Enjoyment of Poetry.....	Max Eastman
Greatness in Literature.....	Trent
Counsel Upon Reading Books.....	Van Dyke
Books, Culture and Character.....	Larned
Typical Forms of English Literature.....	Upham
Introduction to Poetry.....	Alden
A Study of Prose Fiction.....	Bliss Perry
A Study of the Drama.....	Brander Mathews
Stories of Authors.....	Chubb
Yesterdays with Authors.....	Field
Fifty English Poems.....	Hox
Great Poems Interpreted.....	Barbe
Shakespeare—	
Shakespearian Tragedy.....	Bradley
Ten Shakespeare Plays.....	Brooks
Introduction to Shakespeare.....	Carson
Tennyson—	
The Meaning of the Idylls.....	Pallen
Tennyson, His Art and Relation to Modern Life.....	Stafford Brooks
Thru England with Tennyson.....	Huckel
The Reading of Tennyson.....	Phelps

COMPOSITION

Scope. The composition phase of English training in this course consists of (1) The writing of themes, (2) Paragraph work, (3) Sentence work.

Time Allotment. Composition is assigned three-fifths of the time devoted to English, the study of literature occupying two-fifths of the time. The proportion of time devoted to sentence study, paragraph study, and theme writing will depend upon the technical proficiency of the students. Reasonable command of the sentence and paragraph is indispensable to theme writing. Get this first. Because part of the class lags in mastering the sentence and the paragraph, do not penalize the competent student by insisting that he repeat the drill that others need while he does not. Give him the opportunity to make the most of his technical resources by frequent writing.

Aim. The aim of composition training in high school is to give the student an adequate command of English in expressing individual thought and emotion, either through speech or writing.

Good composition training ought to stimulate the student to think—to manifest some positive personal reaction to the events going on around him; it ought to increase his power of organization—his ability to collect, arrange, and adapt material to some definite human purpose; and it ought to develop his regard for excellence of workmanship—obedience to the principles of style, discrimination in sentence structure, choice of words, and the mechanics of punctuation and spelling. The great achievement is to get the student to do these things habitually. When his language habits keep pace with his mental and emotional development, he is well trained in composition. The primary purpose of the composition work, then, should be to get the student so thoroughly alert that he can write and speak freely. The next, to correct his immediate faults, and to do it in such a way as to put into his grasp the means of self-help that will prove permanent tools in building sentences, paragraphs, and whole compositions.

Aimless composition should never be tolerated in English training. Hence the importance of the assignment. It should be clear and adequate, presented long enough in advance to permit the student to meet it fully, and capable of concrete review or evaluation. Oral themes especially should be assigned with a demand for an outline of subject matter as well as plan. This course of study calls for oral composition as a stage in the development of written themes; it does not provide for a separate treatment of oral composition or of public speaking. Experience indicates too many perils in the way of loose and superficial habits in English where oral composition is not supervised by experts, to recommend it for general use in high school.

This course has been organized with a view to relating the life of the student in school to the interests and responsibilities of the community. To this end, project the inquiry of students to local institutions and industries for theme subjects, and make much of the organized community interests of the school. Example, *Clippinger*, 62-64.

In the outlines covering the first three terms suggestions are given for using selections from literature as theme models or as material for stimulating thought on parallel topics in the experience of the student. The teacher may continue these suggestions through the later terms, if the work succeeds in arousing more vigorous and creative work on the part of the student. Avoid themes based directly on the literature. While such themes may be valuable as a study of that literature, they do not meet the requirements of the weekly theme. These themes are designed to enlist individual thought and experience. They are transcripts from the life of the student, and as such are a just example of his language habits and resources.

THE ASSIGNMENT

Make assignments early enough to insure adequate preparation, but immediate enough to be a present obligation.

All assignments should be clear and definite.

In making the theme assignment it is generally best to assign a class topic under which students may make individual choices. Occasional assignments, however, should require the students to select their own topics; otherwise, they become too dependent upon the teacher. Every theme should have at least one very definite purpose, which may consist of a requirement in thought, or type, or paragraph or sentence structure, or mechanics. The teacher may present or suggest models; or by well-planned, leading questions, he may arouse class discussion which will illuminate the assignment and prevent difficulties in the written work. The wise teacher anticipates errors, and warns and guards against them.

Theme Cycle. The following order is suggested as a general guide in handling composition: (1) Clear presentation of the problem to be worked out; (2) any needed directions for gathering and arranging material; (3) oral discussion of the topic before the class writes; (4) the writing of the composition; (5) reading aloud before the class; (6) teacher's and classmates' criticism in class; teacher's further criticism in personal conference and on margin of theme; (7) student's revision.

Topics for Composition. Topics for themes abound within the scope of the students' dominant interests. All students are interested in their

individual life careers and in the community life about them, especially their school activities in athletics, clubs, classes, and society, and even their studies. On such topics assignments may be made to the whole class.

As an example of detailed correlation between the classics studied and the students' experience, the following may be suggestive: In reading *Evangeline* the class comes upon the description of the tranquil evening scene in the Arcadian farmyard. Taking the topic *A Farmyard Scene* as the general assignment, the teacher may read to the class, or have students read, parallel descriptions in literature. For instance, from *The Legend of Sleepy Hollow*, the Van Tassel barnyard, typical of Dutch abundance; from *The Stout Gentleman*, the English barnyard on a rainy day; from *The House of Seven Gables*, the description of the Pyncheon hens; and from George Eliot's novels realistic descriptions of English farmyards. Each student, catching his cue from some of the readings, recalls the scene most vividly held in mind, and giving it a distinctive motive recounts an original experience or fancy. Students should be encouraged in expressing their personal reactions. At the same time they should be trained to distinguish between the merely trivial or sensational and the really interesting personal experience.

SUBDIVISIONS OF COMPOSITION

Work in grammar, sentence construction, punctuation, spelling, vocabulary, pronunciation, and enunciation is all to be made subordinate and strictly contributory to the pupil's written or oral composition. The teacher is warned not to do drill work in grammar, or sentence construction, or any phase of "mechanics" unless she faces about and throughout the term makes the springs discovered in those tributaries feed the composition flow of the pupil. This is possible only with persistent attention to the application, many times, of the matters studied in theory and drill exercises. It is from the needs of the pupils, as found through their compositions, that the teacher has cause and justification in the eyes of the pupils to do such drilling; and she should make the return in application to subsequent themes, by way of reading of themes in class, of comments pointing out good and bad points, of laboratory work, and of marginal directions on written themes. Furthermore, merely making such suggestions once or twice will not suffice; repeated suggestions accompanied by practice are necessary to establish habits and to effect style. For these reasons, foundation work in such divisions as sentence structure, paragraphing, usage, and, indeed, all the principal mechanics should come as early as possible in the term so as to allow plenty of time for application. Anything that can not be applied should not be given in theory or isolated drill exercises.

RELATION BETWEEN COMPOSITION AND GRAMMAR

No isolated grammar is advised, but persistent recurrence to usable grammar is held necessary. The teacher is warned against teaching grammar by the page and in lump lots. Repeated analyses (1) to determine the primary units of the sentence, and (2) to lead from those units to the modifying units, is essential to a conscious cultivation of

the sentence-sense which, in turn, is necessary before the pupil, who has not the innate sense, can consciously form the habit (1) of writing unified sentences (avoiding fragment and run-on errors); (2) of avoiding monotonous predication; (3) of gaining variety through easy choice of clause, phrase, or word for subordination; (4) of gaining flexibility and grace through the use of parallel and periodic structure. He who has not the language sense, natively, and has to gain its mastery consciously must feel and recognize quickly grammatical units. The teacher is charged to find, in the compositions, her excuse for work in grammar and so to inform the members of the class by reference to their own work. This study may mean a going to the grammar text for review of some certain unit. Only a minimum of "picking out" certain constructions from the sentence of the text is allowable. Supplying blanks, choosing the correct form from a list of several, correction of sentences taken direct from the themes, and original sentences to illustrate such or such construction are recommended, as drills for the clarifying of the principle instead of much picking out from stock sentences. The circuit should be from the themes or oral speech to the grammar and back to the themes.

HOW TO GATHER AND ARRANGE MATERIAL

Teach the pupils, from the first term through the course, the use of the card (or loose slip of paper) system in getting material and arranging it. It is much better than the one-sheet-of-paper method of listing points and rearranging them. Teach the pupils to write on one card or slip only one point—abstract or detailed, general or illustrative—in whatsoever order that point comes to hand, whether through thinking and meditation, or conversation, or reading, or observing, or experimenting. When this gathering period comes to an end, show how these cards are easily arranged, often admitting of more than one arrangement for the sake of comparison of relative merits and subsequent choice. A certain few main divisions almost invariably suggest themselves from the nature of the details on the cards. These main points, which form the backbone of the outline, are the very things that are most difficult for the child to get when he tries to make his outline according to the other method. By this card system, also, are more easily discovered points that are overlapping or irrelevant or not desirable for the immediate purpose. With the card method, these points are easily discarded without disturbing the other arrangements. Teach the pupil to ask himself these questions as he arranges his facts in groups according to their thought relations: (1) What few are of supreme importance? (2) What ones are subordinate? (3) What ones are irrelevant, insignificant, repetitive? By this process, he arranges first in large groups; then he rearranges the parts of each group in sequence—and an outline results with only one writing of its various points and without scratchings-out and scratchings-in.

READING THEMES IN CLASS

Make a practice of giving one class hour to each set of average length themes in order to have pupils read their compositions to their classmates.

This gives them more direct urge to do their best than merely the teacher's reading does. The class reading may come on the day the themes are first brought in. This time has the advantage: (1) of catching the pupil at the point of his greatest enthusiasm; (2) of giving the opportunity for voluntary revision to the pupils who are not called on to read theirs aloud and who see weaknesses of their own through the criticisms made on others' work; (3) of saving the teacher the time of writing all comments on the theme. But the more logical time to have themes read is after the teacher has at least read the set all through and chosen those of most concern, positively and negatively, to the class. This time is taken with as great advantage by the good teacher as the first. If she makes suggestions for revision on the theme, the pupil should follow out these directions as far as possible before he reads. This time for reading has the advantage of giving the child the opportunity to perfect his work as does the author, in the light of a friend's criticism, before he gives it out publicly. The wise teacher will vary the time of reading accordingly to other conditions of work, time, and the nature of the given set of themes.

TEACHER'S CRITICISM

The teacher should not make the corrections herself, unless on a point which the pupil can not be held to know and which the teacher hopes he will absorb. Her criticism should be constructive, first; adverse, second. The amount of criticism on any given paper should depend upon the nature of the errors found thereon, but in any event it should be well balanced between the thought and expression. The work of the four years must needs be cumulative. Habit forming is too slow, eight semesters are too few, and the teacher's time for reading is too precious to justify any teacher in administering criticism on only one type of mechanical corrections. This does not mean that the paper is to be overloaded with criticism; but it does mean that something more than punctuation can be handled in a term and that criticism can be and should be well balanced between thought and form.

CORRECTION OF WRITTEN COMPOSITION

(a) Compositions should be returned to the pupils for inspection and, if deemed advisable, for rewriting as soon as possible after the writing. The teacher who has a sense of good management can plan composition work and her personal engagements so as to bring the compositions in at a time when she can look them over while they are fresh. All this depends on looking ahead and planning accordingly.

(b) The return of compositions should almost always be accompanied with comments of the teacher relating to the merits and defects of the themes and illustrated from them. The teacher is advised to keep at hand a slip of paper or a set of cards, when she is reading themes, and to make a note of the several points that need class comment rather than to trust to her memory to recall them when she meets the class. In the majority of cases, it is wise to have a class laboratory period, on the days when compositions are returned, for the purpose of supervising corrections. Personal conference is better.

(c) In the first four terms at least, sentence exercises are recommended: Exercises in synthesis, imitation, original construction according to prescription, and revision. For further details, see outlines for the several terms.

SYMBOLS FOR CORRECTION OF THEMES

In composition criticism, the best results come from personal conferences; and from fully written, personally-touched questions, notes, and comments on the themes. Certainly the return of compositions should be accompanied by comments from the teacher regarding the successes and failures in "solving problems." But, since the exigencies of time and strength make it impossible to use the fully written form of criticism always, the following symbols have been agreed upon:

sp.—spelling	w.—wordy
p.—punctuation	k.—awkward
cap.—capitalization	rep.—repetition
l. c.—lower case (no capital)	v.—vague
s. u.—sentence unity	m.—margin
s. c.—sentence coherence	o.—omit
s. e.—sentence emphasis	d.—diction
p. u.—paragraph unity	usage
p. c.—paragraph coherence	sub.—subordinate
p. e.—paragraph emphasis	syn.—synthesize
c. u.—composition unity	?—disputed or questioned statement
c. c.—composition coherence	□—indent
c. e.—composition emphasis	...—omissions of necessary word
x. x.—all wrong	x—incorrect word division
g.—grammar	¶—form new paragraph

PREPARATION OF MANUSCRIPTS

Use the regulation letterhead size of sheet (8½ x 11) for composition paper.

Place the title on the first line.

Leave one space below the title.

Leave one inch margin on the left, and indent each paragraph one-half inch from the margin line. Avoid ragged edges on the right.

Number each sheet in the upper right-hand corner.

Arrange each sheet according to number and fold with the edges to the left.

At the top of the folded manuscript write: (1) name; (2) class and period; (3) title; and (4) date.

PRINCIPLES OF GOOD OUTLINES

I. Good beginnings in outlining can be made in the first term by the teacher's designating certain groups of paragraphs in the literature studied and requiring the pupils to make a "title" for each of those groups. A series of these titles makes the primary headings. Then one of the groups can be taken for subdivision and fitted under the larger title. A simple outline results—on the analytical side. On the constructive side, the teacher is referred to "How to Gather and Arrange Material," in this introduction.

II. There are three general classes of outlines:

- A. The Noncommittal outline, which merely indicates the headings or classifications of the material but gives little or no clue to the specific nature of the material. (This is desirable for the teacher's use when she wishes merely to indicate the line of study which the pupil is to pursue. This is the type usually used in the analytical outline.)
- B. The Thought outline, which tells what is said. (This is the kind of outline which the teacher should require of the pupil in his constructive composition work.)
- C. The Brief, which is concerned especially with argumentation and which is phrased in complete sentences, with subheads reading as reasons for primary heads.

III. An outline should present a logical grouping and subgrouping of points from the thought standpoint.

- A. Unless the outline is definite, it is likely to degenerate into a confusing and puzzling exercise in indention.
- B. An outline should present its material so clearly and show the application of a subpoint to a superior one so unmistakably that a person unfamiliar with the subject can follow the line of thought.
- C. An outline should move, generally, from the general to the particular.
- D. Main lines of thought should be discriminated carefully from subsidiary lines. (The chief difficulty with pupils lies in their tendency to have too many main headings, which indicate a lack of classification and grouping. This difficulty is at least partly obviated by the use of the card system for gathering and arranging material. See introduction under "How to Gather and Arrange Material.")
- E. In order to test points that are coordinate in form and position for coordination of thought, and points that are subordinate in form and position for subordination of thought, try to phrase transitional expressions to indicate relations.
- F. Each main heading should be so phrased as to be properly exclusive of other main heads and properly inclusive of subheads. Special care should be given to the proper wording of headings. All points, main or subsidiary, fail to serve their purpose if they are not specific enough to fit snugly about the details which they comprehend. The predicate of a heading (if one is used), no less than the subject, must be properly inclusive and exclusive in its relation to the subheads.
- G. Note these cautions which are to be kept in mind in the proper arrangement of main and subsidiary points:
 - 1. Do not write as a subtitle what is logically part of the governing title. Do not subdivide unnecessarily.
 - 2. Do not write as a subtitle what is logically coordinate with the preceding title.
 - 3. Do not place a subtitle coordinate with the governing title.
 - 4. Avoid "double header" titles.

5. Be sure that the "Introduction" (if there is one), includes truly introductory material and that it is not merely another name for the first division of the subject proper.
- IV. An outline should present its material according to certain recognized principles of good phrasing and emphasis:
- A. The terms, "Introduction," "Discussion," and "Conclusion" are not at all necessary ones for the largest headings of an outline; but if one is used, consistency requires that all three be used. They are indications of an external classification.
 - B. When full sentences are not used for headings, preference should be given to nouns, modified or unmodified, rather than to verbs.
 - C. Coordinate points should have parallel phrasing wherever possible.
 - D. A clear distinction must be made between prominence and importance of points so far as the completely written form is concerned. A matter of great intrinsic importance must sometimes be given comparatively little prominence in the outline. Even coordinate points are not always equal in importance for the purpose of development, although they are logically on the same plane and bear the same relation to the superior heading.
- V. An outline should present its material according to certain principles of mechanics and form:
- A. A margin should be left in outlining as in written composition.
 - B. Notations for headings of the first degree should be placed immediately to the right of the margin line.
 - C. Coordinate titles should be placed at the same distance from the left-hand margin. Indention indicates degree of relation.
 - D. Different classes or orders of symbols should be used for different degrees of subordination. One good sequence in symbols, though not at all the only good one, is this: I, A, 1, a, (1), (a), (1'), (a'). No notations need be reserved for the Introduction, Discussion, and Conclusion.
 - E. If any given heading is too long to be written on one line, the first word of succeeding lines should not be placed farther toward the left margin than the last symbol of notation.
 - F. Double notation should never be used.
 - G. The first word of each heading, minor or superior, should be capitalized.
 - H. Good punctuation should be used in the outline; i. e.,
 1. The period should be used after all symbols of notation.
 2. The period should be used after all sentence headings that are not followed by subdivision.
 3. The colon should be used to follow headings that are subdivided.

VI. The pupil should be cautioned against thinking that each of the principal divisions of the outline calls for a paragraph in the written composition. This may or may not be the case.

VOCABULARY

Cultivation of a good vocabulary is one of the most intangible and also most important parts of English work. More attention needs to be given to enlarging the working vocabulary. A vocabulary notebook is recommended for all terms. Then the teacher, with these notebook entries in mind especially, needs to be on the alert to notice places and to create places for the use of these words. Nowhere does the wisdom and the ingenuity of the teacher enter in so largely as in this matter of vocabulary building. Considerable vocabulary work should be woven into each term. The vocabulary lists given under the several terms are not to be considered restrictive nor definitive but, rather, suggestive. It will certainly be of no good to have one or two perfunctory drills on a particular list of words unless those words are used in sentences and in later speech or writing enough times to fix them as part of the working vocabulary. Nor will any one method avail; nor can certain methods be boxed into special terms; but a combination of methods must be employed, depending upon the attending circumstances. The teacher may wish to make choice and combinations of the following suggestions in methods:

I. Connect the word with its derivation; also with its composition.

II. Urge the pupil to seek the meaning of an unfamiliar word in the context of his literature, first, and in the dictionary, second.

III. In every case possible, call for original sentences which use the new word, and take care to review it at intervals.

IV. Make constant demand in class for a better word for a given place in the pupil's recitation. More stress should be laid on the topical recitation rather than the single phrase or sentence answer. As the pupil tries to talk connectedly, he discovers need of words, which the class or the teacher can supply if the reciting pupil can not get them.

V. Make constant marginal call for a better word in the written composition.

VI. Make a study of and call for the use of variety in the relater's comments in conversation (rejoined, replied, retorted, cried, declared, shrieked, etc.). Lead the pupils to make lists of such variants. Have conversational compositions in which the problem set is to vary these "said-words" in keeping with the meaning.

VII. Ask for the picturesque word, the color word, the action word, the comparison in a given poem or a piece of prose, and also in original descriptions.

VIII. In the assignment of character study or of criticism, for instance, the teacher may profitably give a list of adjectives and verbs that will be stimulating and applicable, and from which the pupil is advised to choose. Antonyms of the applicable words may be included for the purpose of developing choice and judgment.

IX. Interpretation and paraphrasing both offer splendid opportunity for search for the best word for the place. (Chaucer is good for this.)

X. In order to reveal the value of certain well chosen words, a good exercise is to substitute so-called synonyms, taking care to note the difference in connotation.

XI. Study lists of synonyms and frequently confused words. Require their use in original sentences and enter them in a notebook. See Buehler; and Scott.

VII. Asks for the picturesque word, the color word, the action word, and have pupils substitute well discriminated expressions for the new words.

XIII. Dictate a list of probably unfamiliar words (only a few at a time), which pupils are required to use in original sentences after their meanings have been determined. Enter these also in notebook.

XIV. Give exercises in condensing a phrase or a clause to a word.

XV. Call for definitions after the material therefor has been gathered inductively. Note the truth of this quotation from Dewey: "In the reaction against ready-made verbal definitions and rules, the pendulum should never swing to the opposite extreme—that of neglecting to summarize the net meaning that emerges from dealing with particular facts."

XVI. A method very effectively used by some teachers is this: The teacher deliberately uses a word probably unfamiliar to the pupils, writes it on the board, pronounces it again very clearly, comments on its meaning and asks the pupils to enter it in their vocabulary notebooks. Later she has them use the word in sentences of their own.

XVII. The teacher's conscious variation of her own vocabulary plays considerable part in helping the pupils, especially if, in so doing, she is skillful enough to elicit a question from them as to the meaning of an important word.

Detailed Outline of Literature and Composition by Terms

ENGLISH 1

LITERATURE

- I. Payne's Literary Readings.
 - A. Rip Van Winkle, p. 7.
 - B. The Great Carbuncle, p. 158.
 - C. The Ransom of Red Chief, p. 448.
 - D. The Last Leaf, p. 460.
 - E. Tennessee's Partner, p. 486.
 1. Read first for story.
 2. Be able to state the theme definitely.
 3. Show how the theme is developed by presenting setting, incidents (plot or action), and characters.
 4. Notice human quality, truthfulness to life, and dramatic quality in characters.

- II. The Vision of Sir Launfal.
 - A. Teacher present legend of the Grail.
 - B. Theme definitely stated or given in quotation.
 - C. Development of theme by story.
 - D. Ethical significance with application to modern life. Compare development of the same theme in *The Blue Bird*.
 - E. Form of poem.
 1. Purpose and effectiveness of prelude—introductions and parts.
 2. Use and effectiveness of contrasts, imagery, figures, especially simile.

- III. *Lady of the Lake*.
 - A. Theme—political problem.
 - B. Development of background, especially from legends and descriptions, of romantic, political and social customs.
 - C. Attention to descriptions and figures, especially simile and metaphor.
 - D. References.

The *Canterbury Classic* contains pictures and colored plates of the plaids worn by the different clans.

The *Eclectic Classic* contains a note, p. 11, on relation between James and Douglas.

Peeps at Great Men—Scott—Elizabeth Grierson—is a well illustrated book.

The *Fiery Cross—James Oxenheim*—is a book of modern war poems. The theme and title is based on the Scottish legend of fiery cross. The frontispiece illustration is suggestive.

Other books on Scotland are:
Scotland's Story—M. E. Marshall.
Bonnie Scotland—Griffis.

IV. Suggestion for further reading.

Rugg's "R. O. T. C." (May be obtained from the Atlantic Co., 15c.) (See outline under I above.)

The Holy Grail. (Should be read with The Vision of Sir Launfal.)

Lays—Macaulay.

Treasure Island—Stevenson.

The Making of An American—Riis.

(The books listed for further reading are merely suggestive of that which the teacher may use as correlative materials. They should in no way exclude similar matter in which the teacher is interested, nor do they take the place of the larger lists of supplementary reading.)

COMPOSITION

Strive for a few definite results; in this term especially, command of the topic sentence. Supervise much of the writing in class, or hold conference hours with students. Keep the English work in contact with the life of the student. While enlisting present interests, lead to higher interests.

Text, Ward, *Sentence and Theme*, 1-176.

THE WHOLE COMPOSITION

I. Choosing subject and title.

A. Subjects—Insist that students choose subjects:

1. Within the range of their experiences.
2. Interesting and worth while.
3. Specific enough to be treated in a given space.
4. Adapted to present purpose of the course.

B. Titles—Train students to select titles that will aid in unifying their themes because they are:

1. Clear.
2. Brief.
3. Specific (as a rule).
4. Entertaining, but not sensational.

II. Gathering and arranging material.

A. Sources of material:

1. The students' own experience, thought, and emotion.
2. Conversation and consultation with others.
3. Reading—in the library, the periodicals, etc.
4. Observation—visiting people and places.

B. Assembling of material:

1. Use brief topic outline for plan.
2. Use cards with individual statements, to help fit material to plan. (See Introduction under Gathering and Arranging Material.)

III. Keep in mind from the beginning the fundamental principles and qualities of style that are back of all the detailed training in technical English. Correlate the special detailed instruction from time to time with those fundamental principles and qualities.

- A. *Principles of Style*: Unity, coherence, and emphasis. They control sentences, paragraphs, and whole compositions.
1. Unity, demands that a composition shall group itself about one central idea.
 2. Coherence, demands that a composition shall be so organized that the relation of its parts are clear and logical.
 3. Emphasis, demands that the important parts of a composition shall have important treatment.
An outline assists in securing unity, coherence, and emphasis.
- B. *Qualities of Style*: Observance of these *principles* will help to secure the *qualities* of clearness, force and fitness (or effectiveness).
1. Clearness, demands that a composition shall be understood. This quality appeals to the intellect.
 2. Force, demands that a composition shall be interesting. This quality appeals to the emotions.
 3. Fitness (elegance), demands that a composition shall have harmony of subject matter and expression. This quality appeals to the taste.

IV. *Themes: Easy Narratives*. In the first term, composition centers about narration, though all forms of discourse are informally used. Make free use of the blackboard in criticising themes before the class. Cultivate habits of neatness, accuracy, and promptness in theme work.

- A. Let the assignment, in some instances, at least, involve a "problem for solution;" e. g., the humor of past discomfort.
- B. The three W's: Where, when, who?
- C. The fourth W: What happened? This is the key to narration.
 1. The events.
 2. The climax.
 3. Both handled according to:
 - (a) Unity—Exclusion of nonessentials.
 - (b) Coherence—Arrangement, construction, connectives.
 - (c) Emphasis—Use of devices like dialogue, suspense.
- D. The result.

V. Suggested theme subjects combined with the literature studied are given below. The requirement of the course in composition is at least one theme a week. The subjects are optional with the teacher.

Rip Van Winkle. Imagine yourself awaking from a twenty-year sleep (or if you wish to be more realistic, returning from a corresponding absence in a remote country), and on this basis write a "class prophecy" for your high school class. (*Payne*, 7.)

The Great Carbuncle. Tell of your ascent of some Oregon mountain peak, and in treating some view that unfolded before your eyes, note if you cannot make it more beautiful or impressive by studying *Payne*, pages 168-170.

The Ransom of Red Chief. Relate an episode concerning a "good" boy who was not altogether good; or concerning a "bad" boy who was not altogether bad. Note the humor in the restraint of O. Henry's story.

The Last Leaf. Tell (a) an incident showing how one's faith or hopelessness determined the issue of a struggle, or, (b) an episode showing serice or devotion from an unexpected source. (*Payne*, 460.)

The Vision of Sir Launfal. Tell of your stroll through one of two types of scenes; either a joyous, mellow landscape (*Payne*, 350) or a stark, bleak winter landscape (page 356, beginning of Part II.)

THE PARAGRAPH

I. Paragraphing of conversation: To be taught largely through dictation exercises with correlation in capitalization and punctuation.

II. The single paragraph: In taking up the paragraph the teacher should begin with the topic sentence. The topic sentence is the central thought around which the paragraph is built. It normally appears early in the paragraph. It consists of two parts: A subject for discussion and a statement about the subject. A good example is found on page ten of *Payne's American Literary Readings*: "In fact, he declared it was no use to work on his farm." In this sentence "to work on his farm" is the subject for discussion; "of no use" is the statement about the subject. To make clear the nature of the topic sentence, of which a thorough understanding is necessary, other topic sentences should be studied. The student should hunt for them and defend his choice of each by showing that it contains a *subject for discussion*, and a *statement about a subject*. Good examples are found in *Payne*, page 5, 7, 9 and 11.

Next, the class should form many topic sentences. In doing so students should follow Carlyle's injunction to begin at home. The home and the school will furnish subjects without end. These original sentences are subject to the same tests as those found in literature.

When a feeling for the *topic* sentence has been acquired, then its development into a paragraph should be studied. With relation to the developed paragraph, the topic sentence should be viewed as the statement of a problem for solution; the resulting paragraph as the solution. Hence come the terms, problem and solution; thus, in the paragraph previously cited from *Payne*, page 10, the author states his problem in the topic sentence, "it was of no use to work on his farm;" he solves his problem in the rest of the paragraph. The solution is brought about by certain definite proof through which the author substantiates his *statement about the subject* in the topic sentence. In the proof the author rejects all mere words of general statement about the subject and piles up concrete evidence till he has made good. The example on page ten of *Payne* is a good one. The proof that it was of no use lies in the fact that the fences would fall down, that the cow would get lost or get into the garden, that weeds were particularly prolific in Rip's fields, and that rain would always set in when he started to work. This concrete and specific nature of the proof is all important. That the student may get a sure understanding let him examine many paragraphs for the proof. Good examples appear in *Payne*, pages 7, 9, and 14 (beginning "On entering the amphitheater").

Next let the student attempt to develop one of the topic sentences he has brought in. It should be on some subject with which he is thoroughly familiar; e. g., some recent assembly. Let him collect on slips of paper,

one item to each slip, all he can remember about the assembly that proves his topic sentence. It may have been: Everything seemed to go wrong at Tuesday's Assembly. The items may have been: The principal in introducing the speaker forget his name; the chorus leader gave out the wrong number; the yell leader in his acrobatic contortions slipped and fell; and the captain of the football team, getting mixed on his grammar, said, "I seen my duty and done it," when the Student Body cheered him for having won the championship game. With the problem set and the proof well in hand, it is now but a simple matter to write out the paragraph. It may be assigned first for oral composition and later, after criticism as to fulfillment of paragraph principles, for written composition.

Incidentally, while mastering paragraph development, make a beginning of studying *summary** sentences by seeing how Irving closes his paragraphs. Good examples are found in *Payne*, pages 10, lines 111, 113; and 15, lines 304-308.

THE SENTENCE

Aims: To develop a feeling for grammatical relationships particularly as seen in verbals and to make a good start in the mastering of words most commonly misspelled.

I. Text: *Sentence and Theme*, Ward, pages 1-176.

II. Grammar of the Sentence:

A. Distinction between a phrase and a clause, between a subordinate clause and a sentence.

B. Verbs:

1. Distinction between active and passive, transitive and intransitive.

2. Agreement of verb with subject in number.

3. Participles: Not to be confused with such verb phrases as *is walking*.

4. Gerunds:

a. Difference between gerunds and participles. (Do not teach the distinction made in *Ward*, section 151.)

b. Difference between gerunds and nouns.

c. Use as adverbial nouns.

5. Infinitives: Note that infinitives parallel most of the noun constructions. Put particular stress on infinitive with an indirect object, as object of *to*, as object with an expletive, and as a retained object.

C. Nouns: Master various uses.

D. Pronouns: Personal, demonstrative, indefinite. Stress distinction between *its* and *it's*, *there* and *their*.

E. Adjectives: Stress predicate and appositive uses.

F. Adverbs.

G. Prepositions: Distinguished from adverbs. Stress phrases and their position. Distinguish from clauses.

* See the explanation of summary sentences under the treatment of the paragraph, English 2.

- III. Punctuation: Paragraphing conversation. Use quotation marks: To inclose the words of direct discourse. Through class exercises in dictation cover the four cases of quoted words. (See *Clippinger*, 527.)
- One sentence, unbroken by comment.
 - One sentence, broken by comment.
 - Two sentences, unseparated by comment.
 - Two or more sentences separated by comment.

IV. Spelling:

Master *Ward's* lessons in spelling, pages 1-176. Use dictation exercises. Follow *Ward* (see page 21) in the marking of persistent offenders. Show that, with the exception of a few "spelling demons," correct spelling is simply a matter of proper enunciation, pronunciation, and syllabication. Stress the changes in "y" words, formation of possessives, and the mathematical process of addition involved in the use of prefixes, suffixes, and contractions. Do not attempt *Ward's* elaborate treatment of the *ie* and *ei* words. The following rule is suggested as simpler and covering most cases; use the jingle:

"I before E except after C,

Or when sounded as A, as in *neighbor* and *weigh*."

The sentence, "Neither foreigner leisurely seized the weird height," contains most of the exceptions.

ENGLISH 2

LITERATURE

- Payne's Literary Readings.
 - Snowbound, page 272.
 - Theme: problem.
 - Method of development.
 - Background—descriptions, customs.
 - Characters—worthwhileness, naturalness, emotional quality.
 - Choose lines that are typically descriptive.
 - Notice lyric passage and its effect. (Time and change, etc.)
 - The Ambitious Guest, page 149. (See notes under I, English 1).
 - The Cask of Amontillado, page 390.
 - The Purloined Letter, page 398.
 - The Celebrated Jumping Frog of Calaveras County, page 477.
- Iliad—Bryant's Translation—Stress Book I—Hector-Andromache incident Book VI, Climax Book XXII—Priam-Achilles incident Book XXIV.
 - Build up background of Trojan War.
 - Theme and action used to develop it.
 - Study of the story in the light of national situations.
 - Study individual characters as representative of universal human traits.
 - Study for beauty.
 - Dramatic passages and incidents.
 - Use of simile and metaphor.
 - Contrasts in character and scenes.
 - Epic characteristic—(Teacher should make clear the objective quality of the epic, use of epithets and figures).

III. Suggestions for further reading. (See note under IV, English 1.)

- A. *Odyssey**
- B. *Aeneid**
- C. *The Nibelungenlied**
- D. *Hiawatha*.
- E. *Sohrab and Rustum*—Arnold.
- F. *The Bridge of the Gods*.
- G. *The Other Wise Man*—Van Dyke.
- H. *The Promised Land*—Antin.

COMPOSITION

In English 2 continue narration, giving more attention to details of sentence structure, use of words, punctuation, etc. Use letter writing frequently. Insist on the correction of themes criticised by the teacher, requiring the original theme to be returned with the revised or rewritten copy. Make all criticisms constructive, encouraging a regard for organization and form. Keep up the habit of review, by recurring again and again to principles already studied.

Strive in English 2 for command of paragraph development, as in English 1 for command of the topic sentence.

Text: Ward, *Sentence and Theme*, 177-end.

THE WHOLE COMPOSITION

I. Continue to impress the habit of organization by the use of the card system in gathering and arranging material. (See Introduction.)

II. Keep the fundamental principles—Unity, Coherence, and Emphasis—at work by testing material as to whether it really groups itself about one central idea; is in its natural order, properly related; and really adds to the interest or suspense.

III. Begin the variation of narrative to test arrangement and articulation of paragraphs. For instance, use a brief form of the Retrospective Narrative, showing the parts and transitions.

Retrospective Narrative (The Jumping Frog is an example. *Payne*, 477. See also *The Ancient Mariner*, English 3).

- A. Situation (or occasion).
- B. Transition.
- C. Retrospective narrative, with climax.
- D. Conclusion (return to original situation).

IV. *Letters*:

- A. Teach the form of letters; e. g., *Business Letter*. Ward, 231; *Clippinger*, 113.
- Heading.
- Address.
- Salutation.
- Body.
- Complimentary close.
- Signature.

* These may be read in translation or stories may be read from Gayley's *Classical Myths*, or Guerber's *The Book of the Epic*.

B. *Qualities* of Business Letters, *Clippinger*, 120, 121.

Clear (6 points for securing clearness).

Courteous.

Brief (but not brusque).

Tactful (*Clippinger*, 127).

V. Write a business letter subscribing for a newspaper or magazine. (*Ward*, 235.)

Write a familiar note to a friend explaining why you can not keep an appointment. (*Ibid.*)

Write a letter announcing the sending of a package.

Write a letter to a relative or friend expressing thanks for a gift.

Write a business letter asking for information.

Write an excuse for tardiness.

VI. *Themes*: Simple or retrospective narratives. Should have paragraphs enough to permit evidence of organization, but should not be long. In studying Mark Twain's *The Celebrated Jumping Frog*, take occasion to teach the form of the retrospective narrative. (See *Kavana & Beatty*.)

V. Suggested theme subjects combined with the literature studied:

A. *Snow-Bound*:

1. Relate experiences of your own somewhat similar to those of being snow-bound; for instance, "Rained in for the night at a deserted cabin;" "Quarantined;" "Laid up with a broken leg." Or, relate an imaginary experience such as, "A night in the cabin of a ship during a storm at sea."

2. Write a theme on the general topic, "Our Fireside on Christmas Eve," as follows:

a. In a paragraph describe your home living room as it looked on Christmas Eve.

b. In a paragraph developed by details tell of the people gathered at the fireside, describing each one in a carefully worded sentence or two.

c, d, e. Write a one-paragraph character sketch of each of three principal or most interesting persons gathered at the fireside.

f. Write a concluding paragraph in which you select some detail for emphasis, such as a brief story related by one of the characters, or the distribution of presents, or the baby's Christmas present, or the reading of a letter from a boy of the family who was overseas.

Carefully fit these six paragraphs together, using such connecting words, phrases, or sentences as may be necessary for theme coherence, and modifying your paragraphs in any way desirable to make an effective theme. Your completed theme will be from 800 to 1,000 words.

B. *The Ambitious Guest*:

1. Narrate the succession of your remembered life ambitions.

2. To show the simplicity of remote rural life introduce an automobile party to a mountaineer's cabin.

3. Narrate your visit to a hastily deserted home, still exactly as it was left when the occupants abandoned it. (May be an imaginary picture of the war zone.)

C. *The Cask of Amontillado*:

Give a conversation, couched in the restrained, bland phrases of Poe's story, representing a forced meeting, among strangers, of two old-time enemies.

D. *The Purloined Letter*:

Write a brief narrative of school life based on the loss of a report, a list of examination questions, a trophy, or a letter.

THE PARAGRAPH

(See paragraph under English 1 for the nature of the topic sentence and the proof.)

I. Review of paragraphing conversation.

II. Stress on definite plan in the paragraph. To secure definiteness, follow this outline. (The teacher will guard against the notion that all paragraphs are organized according to outline. He will use the outline, however, that the student may be led to demand thorough organization in his writing.)

Paragraph Outline. (To be memorized.)

A. Topic Sentence:

1. Subject for discussion.
2. Statement about the subject.

B. Transitional Sentence.

C. Substantiation of statement about the subject:

1. Subpoints.
2. Minor points.

D. Summary Sentence.

III. Treatment:

The principal work in composition in English 1 consisted in the mastering of the topic sentence and in the substantiation of its statement. In English 2, after a review of English 1, the teacher will proceed to the new composition principle of the term; i. e., careful organization of thought in the development of the paragraph. It is not *enough* to have a good topic sentence and to follow it with a string of details that substantiate the topic statement. With all topic statements that admit of such treatment the substantiating material should be grouped under two headings, or subpoints. The number two is arbitrary. More would produce an outline too cumbersome; whereas, fewer would make too little demand on the mind for organization. Remember that organization is a synonym for composition.

A careful study of the subpoint should be made. An examination of good models will reveal the fact that it is one of two or more ideas around which the details of a paragraph group themselves. It makes for unity, it is general (inclusive); it should not overlap with any other subpoint; and it usually is not put into words. An inspection of Irving's paragraphs in *Rip Van Winkle* will make clear these four characteristics. The paragraph on page 9, lines 97-113, is a good example. Examination reveals two subpoints: ready for sport, though unprofitable; ready for giving aid to others, though unprofitable. These two ideas make for unity in substantiating the topic statement, that Rip had an *aversion* to

profitable labor; they are mutually exclusive, for they do not overlap; they are general, for they embrace the specific notions of hunting and fishing; running errands and officiating at husking bees; and in the present case they are not stated in so many words. This last attribute is a particularly desirable one; for the student will persistently look for subpoints in set words rather than think out the natural grouping of the ideas. Many paragraphs should be analyzed for their possession, or nonpossession of subpoints. Other examples are, *Payne*, page 9, lines 83-96. (Note here that the topic sentence takes up only a part of the first sentence, page 24, lines 618-639.)

Like the subpoints the minor points have four characteristics; they substantiate the topic statement; they are specific; they must be worth while; and they should be interesting. The first of these was treated under the paragraph in English 1. The discussion there should be thoroughly reviewed. Too much stress can not be put upon the necessity of being concrete, of being specific. All minor points must be subjected to this test. On this score the average student is a frequent offender. He usually needs much help in his efforts to replace nebulosity with details really concrete. In this respect Irving will repay study. The same care is needful in treating the two remaining attributes of the minor point, worthwhileness and interest. Let the student continually check his work by asking himself the following question: "If I were reading this paragraph as the work of some one else, should I find the details worth while and should I find them interesting?" "Keep the audience in mind," is a good slogan in all writing.

In addition to the big three of paragraph writing, the topic sentence, the subpoints, and the minor points, two other devices, often used, help toward easy and effective writing. One is a transitional, or expanding sentence, leading from the topic sentence to the main body of the paragraph. It sometimes restates the topic sentence in effective words; it sometimes defines a particular term; it may state the subpoints. The paragraph beginning in *Payne*, page 19, line 466, is a good example of an expanding sentence.

The other device is the summary sentence. Its purpose is to bring the paragraph to a well-rounded and effective close. There are many ways of handling this final sentence. It may be a real summary of the paragraph; it may be a climax; some figure of speech; an epigram; a quotation; an allusion, literary, biblical, or classical; or it may be a repetition of the topic sentence in different words. Though no attempt should be made to have the students write sentences illustrating all these devices, yet a careful study of Irving will help in finishing off the paragraph.

IV. Paragraph types. After the paragraph outline is well in hand, the class should take up paragraph types. The two stressed in English 2 are:

A. Particulars and Details.

B. Comparison and Contrast.

These types embody two of the most evident ways of thought grouping. The former consists in developing the general statement of the topic sentence by a number of particulars. These are the minor points. The student will guard against the inclusion of them in the topic sentence.

Comparison and contrast is another natural method of grouping. Very often the subpoints of the paragraph will coincide with the two sides of the comparison or contrast. The teacher should use Irving to make clear the two types, and then should follow up with laboratory work on original material till the class is at ease with them. For a paragraph developed by particulars see *Payne*, page 10, lines 114 ff.; for contrast, page 19, lines 452 ff.; for maintaining the topic statement by contraries page 39, lines 97 ff.

THE SENTENCE

1. *Aim*: To acquire a sure feeling for grammatical relationships—through sentence analysis and diagraming, through an understanding of the relative, of subordinate clauses, and through the mastering of punctuation, to lay a firm foundation for the sentence work of the second year; to master the words most commonly misspelled; and to make a start in correct usage.

II. Text: *Sentence and Theme*, Ward, pages 177 to end.

III. *Grammar of the Sentence*:

A. Verbs:

Make a thorough review of distinctions between active and passive, transitive and intransitive, and of verbals and of agreement in number between subject and verb.

B. Nouns:

Review of noun uses, particularly in correlation with verbals.

C. Pronouns:

1. Review of personal, demonstrative, and indefinite pronouns.

2. Relative clauses: Restrictive and nonrestrictive clauses. (Text, *Ward*, section 189); their punctuation; omission of relative, omission of antecedent.

3. Interrogative:

a. Constructive.

b. Punctuation of quoted questions.

4. "It" and its uses.

D. Clauses:

1. Adjective: Correlate with the relative.

Stress restrictive and nonrestrictive.

2. Noun: Construction to be taught on basis of noun uses.

a. Conjunction omitted, *Ward*, section 193.

E. Ellipses.

F. Analysis and diagraming of sentences. (Removal of subordinate clauses to be stressed as first step in analysis.)

1. Simple.

2. Complex.

3. Compound.

IV. *Punctuation of Sentences*. Master the twenty rules in Ward: Don't teach one rule and then drop the work. Reinforce by dictation and by assignment from Ward's practice sheets. Daily have errors from students' themes corrected by rule. Don't let persistent offenders think that they can "just get by" with only a passing grade. (See *Ward*, page 21 at end.)

V. *Spelling*. Finish Ward's spelling lessons. See note under Spelling in English 1. Review lists of English 1. Become so familiar with Ward's lists that you can easily recognize any of their words wherever found. Grade persistent offenders severely. (See above and IV.)

VI. Correct usage: Master *Ward*, Lesson 72.

ENGLISH 3

LITERATURE

I. The Ancient Mariner:

A. Theme and its significance; quote to illustrate. Apply theme to life.

B. Study form: poetic introduction, dramatic method introduced, imagery, diction, metrical form and melody, contrasts figures (review simile, metaphor; add, metonymy, alliteration, and onomatopoeia).

(Dore's illustrations of "The Ancient Mariner" are good.)

II. As You Like It. (See Drama in Introduction.)

A. Theme and its treatment in comedy form.

B. Character studies: Naturalness, human appeal, humorous attitude.

C. Dramatization and oral reading of many scenes.

D. Memorization and application to life of many terse speeches. (Students will show great interest in this application of Shakespeare—as when no one present has a watch, "There is no clock in the forest;" or when one is tired, "I care not for my spirits if my legs be not aweary;" or if one is discouraged, "How full of briars is this working day world.")

III. Silas Marner. (See Introduction under Novel.)

A. The teacher should introduce the novel carefully before the students have books. A list of suggestive points or an outline may be given the pupils.

B. The pupils should then be allowed sufficient time for reading. If necessary, other work may occupy the class time while the reading is being done.

C. Then study and discussion along the lines suggested may be taken up in class.

In *Silas Marner* stress character.

IV. Suggestions for further reading. (See note under IV, English 1.)

A. *Twice Told Tales*—Hawthorne.

B. *The Sketch Book*—Irving.

C. *Lorna Doone*—Blackmore.

D. *The Little Minister*—Barrie.

E. *Up From Slavery*—Washington.

V. History of English Literature—Long. Chapter II. (See *Introduction on Teaching of History of Literature*.) Stress Anglo-Saxon elements in our literature. Strive to awaken pride in our literary heritage.

Analyze several fine paragraphs such as those on pages 24, 25 and 29. Most of the time should be put on *Beowulf*. Treat the Northumbrian period merely with reference to its influence. In using Long the teacher should seek to interest the class in the subject: e. g., *Beowulf*, and should make no assignment till this reaction has been secured.

COMPOSITION

In third term English continue narration and letter writing and introduce the study of description. In the longer themes in narration insist on organization and articulation, applying the principle of coherence, which is emphasized in this term in the study of the paragraph. Confine the descriptive themes chiefly to a single paragraph, using the devices for paragraph development that are stressed in this term. In the letter writing assign actual letters to actual people. These may be of a vocational nature, students selecting a certain industry or profession for special study and writing to local or national leaders for information. Require some of the work, at least, in the usual form for posting—envelope and all. Encourage good taste in the selection of stationery, addressing of envelope, etc. Discourage affectation.

Text: Clippinger, *Written and Spoken English*, Chapters I, II. (Parts paralleling *Ward*, already taught, may be omitted.)

THE WHOLE COMPOSITION

I. Keep tab on the continued use of the card system for gathering and organizing material.

II. The principle of coherence is chiefly stressed in this term by teaching transition between parts, by use of proper construction, connectives, etc. It accompanies the detailed treatment of coherence within the paragraph in the study of the paragraph. As the principles of unity and coherence are applied to sentences in this term keep in mind their application to the whole composition.

III. *Description:*

A. Definition, *Clippinger*, 23.

B. Kinds, *Clippinger*, 24.

Scientific.

Artistic.

C. Point of View, *Clippinger*, 24.

The point of view is the chief consideration in securing unity in description.

D. The framework and details, *Clippinger*, 25.

E. Devices for developing descriptive paragraph.

Particulars and details, *Clippinger*, 26. (See *The Paragraph*, this term, following.)

Comparison and contrast, *Clippinger*, 28. (See *The Paragraph*, this term, following.)

F. The Outline, an aid to descriptive writing, *Clippinger*, 22, 23.

IV. *Plot* in narrative. In continuing the study of narrative, and in correlation with the study of *Silas Marner*, teach the essentials of plot, the element of suspense, in stories:

A. *Definition:*

Plot is the element of suspense in a story comprising a complication of incidents that are graphically unfolded, often by unexpected means.

B. *Characteristics:*

1. (a) Plot must be natural.
(b) Plot must be such as springs from the subject.
2. (a) Conclusion must be probable.
(b) Conclusion must be a consequence of all that went before.

C. *Elements of Plot:*

1. Chiefly mechanical or physical:
 - a. Mistaken (or unknown) identity; e. g., Rosalind in *As You Like It*; Viola in *Twelfth Night*; Eppie in *Silas Marner*.
 - b. Striking resemblance; e. g., Carton and Darney in *Tale of Two Cities*; Prince and the Pauper.
 - c. Lost document, letter, treasure, or person. The Purloined Letter; *Treasure Island*, etc.
2. Chiefly Psychological.
 - a. Effort to reach a goal (may be largely or partly mechanical); e. g., *Treasure Island*; *The Other Wise Man*.
 - b. Growth in character; e. g., *Romola*; *Scarlet Letter*.
 - c. Spirit of Revenge; e. g., *Cask of Amontillado*; *Othello*.
 - d. Power of one mind or person over another; or power of man over environment; e. g., *Robinson Crusoe*.
 - e. Combination of mechanical and psychological elements common.

V. *Letters.* Study the characteristics of the social letter. *Clippinger*, 42.

Formal invitations and replies in the third person.

Informal notes of invitation, with replies.

Letter of Congratulation, *Clippinger*, 48, 297.

Letter expressing sympathy to some friend who is bereaved or ill.

Letter expressing appreciation of hospitality recently received.

Letter requesting to be relieved from some committee appointment or assignment.

VI. *Suggested Theme Subjects Combined With the Literature Studied:*

- A. *Ancient Mariner.* (1) Part I. Write a brief retrospective narrative as told by a returned sailor, of how his destroyer came through a struggle with storm and ice during the war. (2) Parts II, III. Based on a souvenir from a ship torpedoed during the war, let a returned sailor tell of his experiences adrift in an open boat. Keep in mind the keynote of the poem "He prayeth best who loveth best all things both great and small."
- B. *As You Like It.* Using the plot device mistaken identity, write a brief narrative dialogue between a girl in a khaki uniform at a mountain postoffice near the summer camp, and a timid young man from the city who has just alighted from a stage on his way to visit this girl at the camp.
- C. *Silas Marner.* Taking some one of the several episodes of the book exemplifying plot elements—missing treasure, mistaken (or unknown) identity, effort to reach a goal, development in character—write a parallel episode from your own experience.

THE PARAGRAPH

I. A thorough review (including the writing of paragraphs) of the paragraph principles laid down in English 1 and 2.

II. Analysis of paragraphs from the second chapter of Long's History of English Literature. This analysis should be written in outline form. Especial pains should be taken to get the student to use the analysis method of study not only in English but in all topical subjects such as history and science. The student should identify the paragraph types of particulars and details, comparison and contrast, whenever they appear. The student will note that sometimes there is no topic sentence, that sometimes the topic statement is only a part of a sentence, that sometimes it appears in the middle or at the end of a paragraph, and that sometimes there are no subpoints. He will note all transitional devices in words, phrases, clauses, and sentences that link the paragraph with the preceding one.

III. *Coherence Among the Parts of the Paragraph.* This is the chief work on the paragraph in English 3. A good beginning should have been made in English 2 with the mastering of the subpoint.

Coherence in the paragraph is produced by:

- A. Proper subordination and coordination, resulting in a real knitting together and logical arrangement of thought.
- B. Skillful use of transitional expressions:
 1. Carrying-forward words and phrases.
 2. Looking-backward words:
Pronouns, adjectives, phrases, picking-up words.
 3. Conjunctions.
 4. Repetition.
 5. Parallel structure.
 6. Summary sentence.

Irving is a storehouse of examples illustrating how to secure coherence in the paragraph. On page 9, lines 97 ff. of *Payne* we find careful coordination of thought into two headings with various details properly subordinated. We observe, too, logical arrangement in passing from willingness to work for *oneself* provided the work was unprofitable, to willingness to work for others provided no profit accrued. *Looking-forward* words, such as *furthermore*, *moreover*, are rarely seen in such writings as *Rip Van Winkle*, for they are more suitable to exposition. But *looking-backward* words are very common. There are the pronouns such as *he*, *this*, *her*, *their*, that appear everywhere; there are adverbs such as *here* and *there*, *too* and *also*; there are phrases such as *of the kind*, page 10, line 145; but most felicitous of all are the *picking-up* words. These are synonyms, or cognates in meaning or derivation, to some word or expression that precedes. Thus in line 145 "lectures" picks up "torrent of eloquence" in the preceding sentence; in line 180 "contents" refers to "newspaper" in line 178. Repetitions and parallel structure also help to secure coherence in the paragraph. Thus in the paragraph on page 9, the repetition in *he would sit*, *he would carry*, and *he would never refuse*, makes for coherence. Of great help in making a paragraph stick together is the summary sentence. It performs the function of the bottom of a bottle; it keeps the contents from dropping out. Examples from *Rip Van Winkle* are found in *Payne*, page 10, lines 111-113; and page 15, lines 304-308.

THE SENTENCE

I. Aim:

- A. To make the student sentence sure through mastery of the idea of completeness in the sentence (unity).
- B. To break down improper, weak coordination and to bring about good coordination and subordination in the form of the sentence according to the relationship of the ideas to be expressed (coherence).

II. Points of attack:

- A. Use of *Ward*, especially in regard to the verbal, the relative, and punctuation.
- B. Analysis of sentences: In attacking any sentence, before analyzing, or correcting, or construing, always begin as follows:
 1. Remove subordinate clauses (or clause).
 2. Find main verb.
 3. Find subject of main verb.
 4. Find complement of main verb.
 5. The point in question: namely, the construction of a word or the correction of an error.

Whenever the teacher perceives that the class does not understand the meaning of a sentence in English, history or any other subject, he should approach the sentence as above.

- C. The study of the principles of unity and coherence and the correction of sentences from *Clippinger*.
- D. The construction of original sentences involving the principles of unity and coherence. In assignments, the teacher should usually require the illustration of two or more principles in one sentence so as to avoid such useless type of sentence as "I see a dog."
- E. The correction of sentences from students' compositions: This step is most important. Almost daily some sentence should be revised with a student working before the class at the board. The following process is recommended:
 1. Sentence for correction: Everybody looks out for their pocketbooks.
 2. The error is one of coherence. It is due to faulty agreement.
 3. Remedy: Change "their" to agree with its antecedent "everybody" in number.
 4. Revised sentence: Everybody looks out for his pocketbook.
- F. Correlation with punctuation.
See *Clippinger*, chapter VI. Punctuation.

III. Texts:

Sentence and Theme, Ward.

Written and Spoken English, Clippinger, chapter V.

Sentence structure: Chapter VI, punctuation; chapter VII, the use of sentence parts; chapter XIV, capitalization and punctuation; chapter XV, connectives in sentence structure.

IV. *Unity Outline.* Stress the elimination of these three violations of unity:

- A. The run-on sentence: i. e., the running of two sentences into one, or the so-called "comma blunder," *Clippinger*, pages 177, 178.
 1. Methods of revision:
 - a. By punctuating as two sentences.
 - b. By the proper placing of a semicolon.
 - c. By subordinating some part.
- B. The fragment sentence: i. e., the punctuation of a dependent clause, a phrase, or a nondescript group of words as a complete sentence. Here apply the outline in II B above. See *Clippinger*, pages 157-160; 455, 456.
- C. Rambling sentence: i. e., the and—and—and sentence. See *Clippinger*, pages 160-162.

V. *Coherence Outline:*

- A. Through proper arrangement.

Parts closely related in thought should be placed near together. Special care should be given to the position of "only." The parts of the correlative conjunction should precede like constructions. See *Clippinger*, pages 172, 173 and 461-463; 474-479.
- B. Through proper agreement:
 1. In pronouns. See *Clippinger*, 204-212; 479, 480.
 - a. A pronoun should stand as close as possible to its antecedent.
 - b. A pronoun should agree with its antecedent in gender, number, and person. Its case depends upon its use in its clause.
 - c. The antecedent of a pronoun should be unmistakable.
 - d. A relative pronoun acts as a connective; hence no other conjunction should be used with it for junction with the antecedent clause. See *Clippinger*, pages 450, 451.
 - e. A relative clause within another relative clause should be avoided.
 - f. The best usage demands a one-word antecedent for a relative pronoun.
 2. In participles: See *Clippinger*, pages 163-171, 474-477.
 - a. Participles should not be used without a base word.
 - b. A loose participial phrase at the end of a sentence should be avoided.
 3. In verbs: See *Clippinger*, pages 195-204; 463-465.
 - a. The verb must agree with the subject in number.
 - b. Unnecessary shift in voice or tense should be avoided.
- C. Through proper connection:
 1. The part of the thought which is subordinate should be put in subordinate form. This is very important. Too much can scarcely be done if the thought relations are made the basis for construction or reconstruction. See *Clippinger*, pages 155-163; 440-447; 450-454.

ENGLISH 4

LITERATURE

I. Gareth and Lynette:

- A. Teacher should introduce the work with a presentation of the Idylls as a cycle. Read to the class "The Dedication," "The Coming of Arthur," and "The Passing of Arthur," and tell the story of Guinevere, if it is not read outside.
- B. Library work and reports on chivalry, with other stories retold.
- C. Theme and its development with special reference to the allegory.
- D. Ethical import with definite applications to modern life.
- E. Character studies, especially contrasts, i. e., Arthur and Lancelot, Guinevere and Elaine, Gareth and Lynette.
- F. Beauty; imagery; specific phrases; melody; figures (review simile, metaphor, metonymy, alliteration, and onomatopoeia; introduce personification and apostrophe).
- G. Memorization: The Vow (from Guinevere), "I made them lay their hands in mine—until they won her."

II. A Tale of Two Cities. (See introduction under Novel.)

- A. Preliminary reading or discussion of first few chapters, before assignment is made, to forestall indifference, eliminate difficulties, and arouse curiosity. Then allow students to read the book.
- B. Theme and broad lines of development.
- C. Ethical element with comparisons of modern situations.
- D. Character studies; motives, struggles, triumphs, types or individuals, victims.
- E. Visualization of vivid descriptions, actions, and dramatic incidents.
- F. Structure; plot as determined by characters or setting: subplot and its purpose; foreshadowing; mystery; suspense, climax, solution.

III. Suggestions for further reading:

- A. Lancelot and Elaine.
- B. Guinevere (to be read with the study of the Idylls).
- C. David Copperfield—Dickens.
- D. Oliver Twist—Dickens.

IV. History of Literature—Long, chapter III (see notes under English 3). Stress historical introduction, the Arthurian romances, the ballad, and the lyric. Correlate with the term classics, make assignments only after interest has been aroused. Analyze and condense paragraphs.

COMPOSITION

In English 4, narration and description are continued for sustained practice and drill. Exposition is introduced for special study followed by argumentation. Letter writing takes up new forms and involves additional practice and some new principles. Strive for correlation in applying the principles of unity, coherence, and emphasis, to the sentence,

the paragraph, and the whole composition, showing how the use of each of these principles in building the smaller unit is paralleled, in general, in the building of the larger unit. By relating all detailed instruction to the fundamental principles, and by occasional summaries, outlines, and diagrams, try to clinch each step in advance, making it, both in practice and in theory, an actual possession of the student.

THE WHOLE COMPOSITION

Text: Clippinger, *Written and Spoken English*, chapters III, IV. (Omit debate.)

I. Test for prevision and organization by use of the card system. (See Gathering and Arranging Material.)

II. The principle of emphasis as applied to the sentence in this term, completing the initial study of the three principles of style in the sentence, is illuminating when applied to the whole composition. So, too, are the devices for coherence as summarized in review on the sentence. Especially helpful is the treatment, under the paragraph, of the introductory and transitional paragraphs. The study of cause and effect as a type of paragraph development, emphasized in this term, is especially applicable to exposition and argument.

III. *Exposition.*

Forms of discourse. (Review.)

A. Narration:

1. *Aim*, to tell a story.
2. *Key word*, action.
3. *Subject matter*, the action of a particular person or group of persons during a particular period of time.
4. *Definition*. Narration is that kind of discourse that relates what particular persons or things did during a particular time.

B. Description:

1. *Aim*, to give a picture.
2. *Key word*, appearance.
3. *Subject matter*, a particular person or thing.
4. *Definition*. Description is that kind of discourse that suggests how a particular thing appealed to the senses of the writer or speaker.

C. Exposition:

1. *Aim*, to make clear an idea.
2. *Key word*, explanation.
3. *Subject matter*, general or abstract ideas.
4. *Definition*. Exposition is that form of discourse that explains general or abstract subject matter.

D. Argumentation:

1. *Aim*, to prove a proposition.
2. *Key word*, conviction.
3. *Subject matter*, a declarative statement called a proposition.
4. *Definition*. Argumentation is that kind of discourse the chief purpose of which is to change the opinions of others so as to cause them to believe or to act as the speaker or writer wishes them to believe or to act. (*Clippinger*, 132.)

IV. *Types of Exposition:*A. Exposition by definition (*Clippinger*, 79).

1. Definition by synonyms.
2. Definition by logic.
3. Examples.
4. Enumeration of details.
5. Comparison.
6. Contrast.
7. Cause and effect.

B. Exposition by division:

The outline. See introduction, "The Outline," also *Clippinger*, 90, 246, 247.

V. *Letters:*A. Notifying of change of address, *Clippinger*, 121.B. Requesting a recommendation, *Clippinger*, 123.

C. Expressing appreciation of letter of recommendation.

D. Inviting another school or a society of another school to hold a joint contest, *Clippinger*, 135.E. Making application for a position, *Clippinger*, 281.

F. Requesting a statement of your account.

G. Calling attention to an error in your account.

H. An order, in tabular form, for books, *Clippinger*, 125.

I. Request to a higher institution of learning for a copy of its catalogue.

J. Of introduction, *Clippinger*, 353.

THE PARAGRAPH

I. Review of principles from English 1, 2, and 3, with writing of paragraphs.

II. Analysis of paragraphs from the third chapter of Long, *Tale of Two Cities*, and other term classics. Especial attention should be given here to the condensation of the paragraph into one sentence. The condensed sentence is no mere rehash, but a carefully composed resume of the main thought of the paragraph.

III. The introductory paragraph:

A. Usually short; often only one sentence.

B. Sets plan of whole composition.

C. Easy bridge to subject: An example of an introductory paragraph appears in *Payne*, page 382.

IV. Transitional paragraph:

The transitional paragraph performs the same function in the composition as a whole that the transitional device does in the single paragraph. It harks back and looks forward. It is of particular use in exposition and argumentation. An example of this kind of paragraph appears in *Payne*, page 40.

V. Types.

A. Old. (Review.)

1. Particulars and detail.
2. Comparison and contrast.

B. New: Cause and effect.

(See *Payne*, page 11, lines 152-164, for an example.)

VI. Stress on summary sentence.

See under English 2 and English 3.

THE SENTENCE

I. Aim: To complete the mastery of sentence unity and coherence; to make a good start in sentence effectiveness through variety and emphasis.

II. Texts: *Written and Spoken English*, Clippinger; *The Century Handbook of Writing*, Greever and Jones.

III. Review of unity and coherence:

A. Points of attack. See English 3, The Sentence II.

1. Through use of exercises from *The Century Handbook*.
2. Through analysis of such sentences from term classics as need analyzing to be understood.
3. Through writing of original sentences.
4. Through correction and revision of sentences from students' themes.

IV. Unity (to be memorized):

- A. The run-on sentence (comma splice), *The Century Handbook*, 18 and 19 A.
- B. The fragment sentence, *ibid.*, 1, 2, 9 and 16.
- C. The rambling sentence, *ibid.*, 12.

V. Coherence (to be memorized):

A. Through proper arrangement:

The Century Handbook, 24, 27, 28, 29 C.

B. Through proper agreement:

1. In pronouns:
 - a. A pronoun should stand as close as possible to its antecedent; *ibid.*, 20.
 - b. A pronoun should agree with its antecedent; *ibid.*, 33.
 - c. The antecedent of a pronoun should be unmistakable (not ambiguous), *ibid.*, 21, 29 A.
 - d. A relative acts as a connective; *ibid.*, 17.
 - e. A relative clause within a relative clause should be avoided.
 - f. The best usage demands a one-word antecedent for a pronoun; *ibid.*, 22.
2. In participles:

The dangling participle; *ibid.*, 23, 29 B.
3. In verbs:
 - a. The verb must agree with its subject in number; *ibid.*, 33, 39 C, 52 C.
 - b. Unnecessary shift in voice and tense should be avoided; 32, 33, 39 B and C, 55 C.

- C. Through proper connection:
1. The part of the thought which is subordinate should be put in subordinate form; *ibid.*, 12, 13, 19 D and 42.
 2. The compound sentence should be used with the greatest care; *ibid.*, 14, 19 C.
 3. An accurate conjunction should be sought to express the relation; *ibid.*, 36 and 39 D.
- VI. Emphasis in the sentence:
- A. Points of attack:
1. Through original sentences imitating models to be found in *A Tale of Two Cities*.
 2. Through original sentences satisfying certain definite assignments.
 3. Through reconstruction and substitution: The material for this work is to be taken from the students' compositions and from *The Century Handbook*.
 4. Involving especially:
 - a. Synthesis. For the purpose of reducing monotonous predication, select sentences from students' themes. Have these combined in various ways; for example, of two sentences one may be reduced to a relative clause, or a participial or a prepositional phrase; it may be made into a noun clause.
 - b. Mutation. For the sake of securing sentence variety, have changes made from word to phrase or clause; from phrase to clause or word; from clause to phrase or word.
- B. Devices for securing emphasis: *The Century Handbook*, 49.
1. Placing important idea in important position: *The Century Handbook*, 40, 41, 42.
 2. Periodic form; *ibid.*, 43.
 3. Climax; *ibid.*, 44.
 4. Balanced sentence; *ibid.*, 46.
 5. Use of the active voice; *ibid.*, 46.
 6. Repetition; *ibid.*, 47 and B, 48 A. (Very important.) Drill long and often on series in word, phrase, clause, sentence.
 7. Variety; *ibid.*, 48 B.
- VII. Punctuation: Review.
- Especially punctuation of restrictive and nonrestrictive phrases and clauses. (See *Ward*.) Also punctuation of the possessive of the compound sentence; of series.
- VIII. Spelling: Review lists from *Ward*.

ENGLISH 5

LITERATURE

- I. *Antigone*—Plumptre's Translation (at discretion of teacher).
- A. Religious origin and Greek stage (by teacher).
 - B. Mythological background.
 - C. Simplicity.
 - D. No technical analysis.

II. The English drama.

A. The Mystery Play.

1. Its nature and origin.
2. The Deluge (Everyman's edition). (At discretion of teacher.) (Not for detailed study.)

B. The Morality Play.

1. Its place in the development of the drama.
2. Everyman. (At discretion of teacher.) (Not for detailed study.)

C. Shakespeare (three plays). (See introduction under Drama, also II, in English 3.)

1. Julius Caesar.
 - a. Theme and its development in tragedy.
 - b. Character studies; contrasts and foils, Brutus and Cassius; Caesar and Antony; motives, especially in Brutus and Cassius.
 - c. Political situations in comparison with modern affairs.
2. The Merchant of Venice.
 - a. Theme and its development through a combination of four stories, *or*
A Midsummer Night's Dream.
 - a. Theme and its light treatment in fairy element.
3. Twelfth Night.
 - a. Especial attention to character, *or*
The Tempest.
 - a. Theme.
 - b. Character: Nobleness, naturalness.
 - c. Lyric quality showing Shakespeare's farewell.

D. Comus (if time permits).

1. Preliminary interpretation by teacher.
2. Characteristics of the masque.
3. Ethical teaching with applications.

E. The Rivals (if time permits, for rapid reading only).

III. Suggestions for further reading:

- A. The Piper—Peabody.
- B. The Blue Bird—Maeterlinck.
- C. The Servant in the House—Kennedy.
- D. Sherwood—Noyes.
- E. Chanticleer—Rostand.
- F. Milestones—Bennet and Knoblauch.
- G. The King's Threshold.
- H. The Old Lady Shows Her Medals—Barrie (in Echoes of the War and Current Opinion, July, 1917).

IV. History of Literature—*Long*, chapters IV and VI (see notes under I and III, English 3). Study the history of the several periods. Make outlines (see Outlining under Introduction). In chapter IV, interest the class in Chaucer by reading to them from his prologue. Make brief reference to Langland and Wyclif. In chapter V touch on the Utopia and on the Morte d' Arthur. In chapter VI analyze the paragraphs on the comparison between Chaucer and Spenser. Omit the minor writers. Study the origin of the drama in connection with the term classics and

readings. Stress Shakespeare. Do little with his successors, or with the prose writers. Take time to read one or two of Bacon's short essays to the class. Analyze and condense many paragraphs and note how Long makes transitions between them.

COMPOSITION

The course in composition does not attempt to dispose of any one form of discourse or any one principle of composition or quality of style at a single stroke. Rather, the subject is attacked again and again, until the habit of right usage is established. The treatment of any topic does not involve mere repetition, however; it is cumulative, leading from simple to complex, and from elementary to advanced forms. In the four terms of the first two years, practically the whole field of composition has been covered in an elementary and constructive fashion giving the student who progresses thus far a working acquaintance with the elements of good usage and the principles of style.

In English 5 the newspaper and periodical are studied in class, both for the purpose of recognizing and practicing the various forms of expression, such as the editorial, the news report, the book review, and the short story, and for the purpose of establishing standards of judging the value of a periodical. An elementary scheme of news writing is outlined for those schools which have a school paper or a contributing staff to the local paper. The editorial is treated as a form of journalistic exposition.

THE WHOLE COMPOSITION

Text: Clippinger, *Written and Spoken English*, chapter IX.

I. Themes that show organization and articulation—careful prevision and nice joining together.

II. Keep stressing the three fundamental principles, unity, coherence, and emphasis, as applied to each new type of discourse taken up—in this term exposition in the form of the news article and the editorial.

III. *Letters*. Letters of inquiry (various specified types), *Clippinger*, 279, 280, 352, 353; letters of application, *Ibid.* 281, 282; letters of request, *Ibid.* 283; letters of gratitude, *Ibid.* 283, 284; letters of information, *Ibid.* 354; letters of introduction, *Ibid.* 355.

IV. *News Writing*. Where the teacher finds that facilities or resources for effectively handling news writing are not favorable, and prefers to teach dramatic writing (conversation, dialogue, and drama), she may substitute from chapter XI in *Clippinger* the study of drama for the study of news writing as set forth here and in chapter IX, *Clippinger*. In this case study carefully the drama in the Introduction and Plot in English 3.

Unless some periodical is available for publishing the best school news written by students in news writing, it is not worth while to take up this work. The local newspaper and a school paper are the periodicals most frequently employed.

Success in publishing news written by students depends upon their honest efforts to learn what news is and how to gather and write it in exact and simple form for the press. The flippant, insincere, shallow,

opinionated and half-developed news story, too often written for amusement, will soon cause rejection of school news in the local paper and kill the school periodical that publishes it.

News interests many persons by telling them something they wish or ought to know, or by arousing some emotion. By putting self in the place of the prospective reader one may select news from the myriad school happenings with at least some degree of real success.

A. News Materials. Students may be trained to look for *news materials* in:

1. Student Affairs: (a) enrollment, (b) offices, (c) activities, athletic, social, etc., (d) promotion, (e) unusual distinctions—special assignments, position in club, committee assignment, etc., (f) unusual accomplishment.
2. Faculty: (a) personnel, (b) staff positions, (c) special fitness for position when first employed, (d) public addresses and other activities.
3. School Board: (a) meetings, (b) policy for betterment of school work, etc.
4. School building and ground.
5. Parent-teacher meetings, officers and activities.
6. Distinguished speakers and other visitors.
7. Anything unusual, if creditable to school.
8. Anything else of value to school and interest to readers.

B. Collecting the News:

1. Seeing the events or conditions, (observation). (a) Personal observation is much the best method of reporting. (b) Train the student to see completely and note accurately all essential phases of the events or conditions. (c) Get names, initials, and spelling just right—very hard to do. (d) Get facts straight and entirely free of opinions and rumors—editors will attend to the opinions and the village gossips to the rumors. (e) Identify all important persons mentioned by exact residence, position, title, if any, and be sure to get these straight. (f) In quoting oral or written material get the quoted matter right. If the exact words can not be recalled, make the quotation indirect. Usually one or two choice sayings should be quoted.
2. Interviewing others who saw them.
3. Reading reports, records, and other documents.

C. Organizing the News Story:

1. The lead. (a) Study carefully all news materials collected to find the most important fact noted. It will be the first thing written and is called the lead. (b) The lead will tell who or what *did*, *received*, or *was* something; what was done, etc.; when; where; and possibly why, how, with what effect, etc. (c) The most important one of these lead elements will make the “feature.” Finding it, called “picking the feature,” is essential to the success of the story. The news writer should be thinking over the lead and the feature while going from where he gathered to where he will write his news.

2. The body. (a) The body explains the lead by giving minor facts in the order of their importance. (b) After having selected the lead the news writer should think out the relative order of importance of the remaining facts. A note of these in order will form the outline for the story.

D. Writing the News Story:

1. Literary requirement. (a) *Simple style*. (Style is largely the materials—words—used to convey the meaning.) Accurate, short, snappy words conduce to simple style; high-sounding words to florid style; technical words to technical style; slangy words to slangy style, etc. Avoid “bromides”—such as “took his departure” for “left.” (b) *Clear and forcible structure*. (Structure is largely how the materials are put together). *Peculiarity*. Precedence of the important is the only difference between good English and good newspaper English. Put the most important paragraph first, the most important sentence—the lead—first in the paragraph and the most important word—the feature—as near the front as possible; it must appear in the first six words. *Principles*. Together the style and structure must secure unity, coherence, and emphasis. The story must not only be exactly true, but it must be clear and forcible. Short words—if word is spelled two ways use the shorter—short sentences, short paragraphs, short stories, will help. (c) Capitalization and punctuation—Never use either capital letter or punctuation mark without knowing where it is required. If in doubt, don't.

E. Mechanical Preferences:

- Use of typewriter. Copy paper, 8½ inches wide, written on one side. First paragraph of story, 3 inches from top of page. Unmistakable paragraphing.

F. Illustration of Narrative Composition Treated as News Story.

Narrative composition—The Lyceum Syndicate has offered the School Board of this district a contract calling for the payment by the board of three hundred dollars for a series of six entertainments to be supplied by the syndicate within the year. The contract provides that the dates are to be selected by the manager of the syndicate, and that every pupil must buy at least two tickets for each entertainment, one of which must be presented at the door by the pupil purchasing it. The other ticket or tickets purchased must be sold and their price turned in at the door. The board was unable to persuade the agent of the syndicate to modify these provisions, and voted to reject the contract.

(Note that the thing most important to the readers—rejection of contract—is not learned till the end of the composition. In the news story this becomes the lead.)

News story—The Lyceum Syndicate contract calling for the payment of \$300 by the School Board, for a series of six entertainments has been turned down with a bang. It provided that the dates of entertainment be selected by the

manager of the syndicate, and that every pupil buy at least two tickets for each entertainment. One must be used by the pupil and one or more sold. The school board was unable to get these provisions changed.

(Note that the lead gives all the vital information. The sentences following it merely explain the lead, and may be cut out without destroying unity. If crowded for room the publisher would cut off the last sentence first, then the next to the last, etc., till he reached the lead. Isn't it interesting to have a unit, then slash it in this way and still have a unit?)

High School Text—Journalism for High Schools, Charles Dillon, news editor, Topeka Capital Journal, published by Lloyd Adams & Noble, N. Y.

V. Editorial Writing:

A. Differentiation from news item:

1. News item—an announcement of a happening.
2. Editorial—a comment on the significance of that happening.

B. Purpose:

1. To mold public thought by persuading readers to think as editor does.
2. Often definitely aimed to direct public action.

C. Style: Serious, humorous, satirical.

D. Spirit: Fair and sincere; or prejudiced.

E. Treatment:

1. Constructive:

- a. News item (a bridge).
- b. Theme—statement of "problem."
- c. Clearing away of objections. (Connect with principles of argumentation and persuasion.)
- d. Solution.
- e. Conclusion.

2. Destructive:

- a. News item (a bridge).
- b. Statement of positions (problem for solution):
 - (1) Of opponent.
 - (2) Of writer.
- c. Exposition of writer's position.
- d. Refutation. (Connect with principles of argumentation and persuasion.)
- e. Conclusion.

3. Illustrative. (Either constructive or destructive; preponderatingly illustrative):

- a. Statement of problem.
- b. Proof by example or incidents. (Connect with principles of argumentation and persuasion.)
- c. Conclusion.

F. Value:

1. Cultivation of judgment.
2. Seeing significance of events.
3. Selection of pertinent point.

THE PARAGRAPH

I. Review of paragraph principles with stress on relevancy of material, avoidance of wordiness (see *Clippinger*, page 84 on "iteration"), and sufficiency of development.

II. Paragraph analysis; e. g., from *Long* with stress on how to study topically.

III. The transitional paragraph and how *Long* manages it.

IV. Subpoints. The class should pay particular attention to finding subpoints in paragraphs from *Long*; also frequently the teacher should present a topic sentence to the class for division into subpoints. The process should be kept up throughout English 5 to 8.

V. The expository paragraph: Most of the paragraphs written this term should be of the expository type. The teacher should master thoroughly the characteristics of exposition as laid down in *Clippinger* and see to it that the class understands them. It is important for the students to realize thoroughly that exposition deals with *general* traits. A good way to make clear the nature of this form of discourse is by comparing it with description. Description is emotionalized exposition. To illustrate: Let us choose the subject of mince pies. I might recount how mince pie is made, any mince pie, by any cook, in any kitchen—that would be exposition; or I might choose an emotional point of view that would aim to recall to you the mince pies your mother used to make. In that case all the cold facts of the process become vitalized with feeling: The apples are no longer any apples but Rhode Island Greenings from the old farm; the spices are concocted by no rule of domestic science but by the infallible intuition of mother; the liquor comes from no counter but from the family cellar; and finally when the pie comes to the table smoking hot from the warming oven, marked with T. M. for "'Tis mince," then—that would be description.

THE SENTENCE

I. Aim: To assure force in the sentence through inversion, transposition, elimination of redundancy, enlargement and refinement of vocabulary.

II. Sentence Structure:

- A. Review of unity, coherence, and emphasis from English 3 and 4. Note particularly the instructions under "points of attack." Keep up exercises in sentence synthesis and mutation.
- B. Sentence analysis. To be used for arriving at meaning of difficult passages in term classics.
- C. Condensed sentences. Condensation of paragraphs from *Long* and passages from term classics. Not a hazy giving of substance of passage in student's own words but a carefully wrought-out sentence.

III. Grammar of the Sentence:

- A. The Verb:
 1. Review of *Ward's* test for transitive and intransitive.
 2. Review of tense signs and of formation of tenses.

3. Review of verbals from *Ward*.
 4. Stress on principal parts of verbs and misused forms. *Clippinger*, pages 199-204.
- B. Nouns:
Review of formation of possessives and plurals.
- C. Pronouns: *Clippinger*, pages 204, 212.
- D. Adjectives and adverbs. *Clippinger*, pages 212, 217.
- E. Conjunctions: Review of classification.
- IV. Punctuation. To be handled on basis of student errors. Do much board work.
- V. Spelling. Hit hard at any misspelling of words found in *Ward's* lists.
- VI. Correct usage. *Clippinger*, pages 230, 239; *The Century Handbook*, sections 60-64, 69 A and B.

ENGLISH 6

LITERATURE

- I. Essay on Burns and poems in the Ginn & Company edition.
- A. See Introduction under Essay.
 - B. Ethical quality and human appeal.
 - C. Estimates of a man's worth.
 - D. Treatment of poetry as an expression of sincerity of author. (Established standards for judging poetry and use in reading of modern poetry.) Compare modern poets, Brooks, Seeger, with Burns.
 - E. Model for more formal essay.
- II. Macbeth.
- A. See Introduction under Drama and outlines in III under English 5.
 - B. Develop the quality of tragedy as it results from motives and action; stress Nemesis.
 - C. Character studies and contrasts, especially Macbeth and Lady Macbeth, Macbeth and Macduff, *or*
- Hamlet.
- A. Theme and the justification of its treatment.
 - B. Stress on subjective development in character.
 - C. Development of Nemesis.
- III. Sir Roger de Coverly Papers. (Suggested selections: *The Spectator*, No. 1; *The Spectator Club*, No. 2; *Sir Roger's Servants*, No. 107; *Sir Roger and Will Wimble*, No. 108; *Sir Roger's Ancestors*, No. 109; *Sunday with Sir Roger*, No. 112; *Sir Roger in Love*, No. 113; *Moll White, the Witch*, No. 117; *Country Manners*, No. 119.)
- A. See Introduction under Essay.
 - B. Study characters, especially method of treatment.
 - C. Humor and satire.
 - D. Manners and customs.
 - E. Characteristic of informal essay.
- IV. Suggestions for further reading. (This should be done out of class, but with direction from and help of teacher. The list is merely

suggestive and should not be considered as a part of the required work. In no case should it be given if the time is needed for composition and form work.)

- A. The Vicar of Wakefield. (See Introduction under Novel.)
 1. Preliminary work in class.
 2. Time for reading.
 3. Discussion.
- B. Dr. Jekyll and Mr. Hyde. (See above and Introduction under Novel.)
 1. Dual personality.
- C. Essay and Essay Writing. (The Atlantic Company, publisher.) (These are modern informal essays that may serve as good supplementary work with the Sir Roger de Coverly Papers and as models for composition. They are good material for the teacher to read to the class.)
- D. Poems illustrating works in *Long*:
 1. L'Allegro and Il Penseroso:
 - a. Teacher present them as wholes showing contrasting nature, form, pictures, and significance in period.
 - b. Works on mythological references.
 - c. See Maxfield Parrish illustrations in *Century Magazine*, December, 1901.
 2. Elegy—Gray:
 - a. Teacher present as an expression of romanticism.
 - b. Brief reference to figures.
- E. Poems of the Great War. (These may well be used after the study of the Burns Essay and poems. If the poems are accessible pupils may read or give reports on them; if not accessible to the class the teacher can read them.

Smith of the Third Oregon—Mary Carolyn Davis.
(Also known as "Autumn in Oregon." May be found in the volume "Drums in Our Streets" and in McClure's, October, 1918.)

The Spires of Oxford—Winifred M. Letts.
(In a Treasury of War Poetry—Houghton-Mifflin, p. 87.)

Vive La France!—Charlotte Holmes Crawford.
(In a Treasury of War Poetry, p. 31.)

Fleurette—Robert W. Service.
In Rhymes of a Red Cross Man, and also in
A Treasury of War Poetry, p. 215.)

The Soldier—Rupert Brooke.
(In A Treasury of War Poetry, p. 152.)

Champagne—1914-1915—Alan Seeger.
(In A Treasury of War Poetry, p. 160.)

I Have a Rendezvous With Death—Alan Seeger.
(In A Treasury of War Poetry, p. 151.)

In Flanders Fields—Col. John McCrae.
(In The Ladies' Home Journal, November, 1918.)

In the Midst of Them—Margaret Bell Merrill.
(In School Service.)

Old Glory—Riley.

America for Me—Van Dyke.

V. History of English Literature—*Long*, chapters VII to IX. (See Introduction; also under English 1-5.) Keep up paragraph analysis and condensation, outlining, and study of transitions. Stress history of periods and literary characteristics. In chapter VII omit the minor authors. Stress Milton and Bunyan. Have reports on *Comus*, *L'Allegro* and *Il Penseroso*, on *Paradise Lost*, and *Pilgrim's Progress*. In chapter VIII touch on Dryden and Pepys. In chapter IX touch on Pope, Swift, Johnson, Burke, Gray, and Goldsmith. Stress Addison and Burns and Defoe. Without much attention to minuteness bring out the salient features on the rise of the novel. Have the *Vicar of Wakefield* completed as supplementary reading after two or three days' preliminary work in class.

COMPOSITION

THE WHOLE COMPOSITION

Text: Clippinger, *Written and Spoken English*, chapter X.

I. Themes calling for several paragraphs, involving organization through an outline, with main topics and subtopics.

II. Continued attention to the observation of the fundamental principles of style—unity, coherence, emphasis.

III. Note the detailed parallel drawn between the paragraph and the essay as set forth under the Paragraph in this term.

IV. *The Essay*. Definition: "The essay is a short piece of discourse not intended to be a complete and exhaustive treatment of a subject but an expression of personal opinion. Its chief value lies in the original and interesting point of view of the author."

A. *Characteristics of the Essay*:

1. Chiefly expository.
2. May employ narration and description.
3. Style is important—individual, artistic.
4. Structure not important, as in story, drama, etc.

B. *Treatment of Essay*:

1. Formal; e. g., Carlyle's *Essay on Burns*; Macaulay, *Boswell's Life of Johnson*.
 - a. Subject matter: Serious, involving problem or truth calling for reflection.
 - b. Purpose: To inform and interest as well as to entertain.
 - c. Plan: Has organization and definite plan of its own; but is not bound by structural limitations like the drama, novel, or story.
 - d. Style: Analytical, formal, more or less elevated.
2. Informal; e. g., Lamb's *Roast Pig*, *Poor Relations*; Addison's *Sir Roger De Coverly*.
 - a. Subject Matter: Current issues and customs; personal reflections or recollections; whims, vagaries, etc.
 - b. Purpose: To entertain and stimulate; to state opinion by gentle irony or playful argument; to exhibit follies and thereby suggest reform.
 - c. Style: Informal, individual, graceful and easy.

C. *Types of the Essay:*

1. The speech, on occasions, e. g., the toast.
2. The lecture, address, or oration (formal essay).
3. The literary criticism, *Clippinger*, 307-324.
4. The editorial, *Clippinger*, 264-266.
5. The book review.
6. The biography, *Clippinger*, 300-305.
7. The character sketch.

D. Types to be specifically treated this term:

The biography or character sketch and the book review or literary criticism. Both to be treated in the manner of informal essay. The formal essay not to be attempted as original composition.

1. Biography or Character Sketch, *Clippinger*, 300-305:

a. Problem for solution:

To avoid the purposeless enumeration of mere facts, and to insure a clear and definite object for the selection of significant details, choose some one central idea as the "problem" of the biography; e. g.;

The effect of the man's life on his age or environment.

His philosophy of life.

His ideals, or life purpose.

His handicaps or hardships.

His services or accomplishments.

His character or personality.

His position in life.

b. Solution of the problem:

By rejection of all irrelevant facts.

By inclusion of all relevant and significant facts.

By obedience to the principles of unity, coherence, and emphasis.

By an attitude of truthful, appreciative but not merely eulogistic interest in your subject.

c. Conclusion: The clinching of the purpose for which the sketch is written; to show some distinguishing characteristic of the person written about.

2. The Literary Criticism or Book Review.

Types:

a. The appreciation.

b. Interpretative criticism.

c. Judicial criticism.

d. Impressionistic criticism.

e. Biographical criticism.

f. Philosophical criticism.

Treatment. Like the biography, the book review should involve a definite problem, and a thorough plan of developing it:

a. Know the book.

b. Analyze it.

c. State your problem.

- d. Develop this problem honestly, fairly, but enthusiastically by rigidly using the principle of selection; using situations, characters, or quotations from the book to substantiate your statements.
- e. Give your personal reaction on the book.
- f. Keep your audience and your purpose in mind.

THE PARAGRAPH

I. Review of previous principles. See English 5 under the paragraph with stress on subpoints and the expository paragraph.

II. Study of the paragraph as the seed out of which grows the essay. Whoever understands the paragraph will be ready for the essay. The topic sentence corresponds to the theme. Both state a problem for solution. The topic sentence divides into subpoints; the theme into larger divisions. An expanding sentence makes for ease in the development of the paragraph; a *bridge* is needed to make an easy opening for the essay. The paragraph fails if the details are not specific; the essay, too, must be packed with concreteness. That it may not fall flat the paragraph must be made up of significant details; the essay, no less, demands the inclusion of what is worth while. Both must have their several parts linked by all the devices of coherence. Above all, the writer must keep the audience in mind; hence come purpose, mood, point of view, interest, and variety. Let the student sow his seed in his mastery of paragraph technique; he shall see it flower forth its consummation in the essay.

THE SENTENCE

I. Aims:

- A. To eliminate faulty diction. (See *The Century Handbook*, 65, 66, 69 C and D.)
- B. To become more specific. Correlate with paragraph work. (See *The Century Handbook*, 63.)

II. Continuation of work in synthesis and mutations.

III. Analysis or paraphrasing of difficult sentences from term classics for the purpose of arriving at the meaning.

IV. Derivations: *Clippinger*, pp. 481-487.

V. Punctuation: Based on students' themes.

VI. Pronunciation. *Clippinger*, pp. 487, 488.

VII. Spelling: Keep on with *Ward's* Lists. Interest the other teachers of the school in maintaining uniform spelling requirement.

ENGLISH 7

LITERATURE

1. Payne's Literary Readings:

- A. Irving, p. 26.
- B. Bryant, pp. 56-67.
- C. Whitman, pp. 87-97.

- D. Emerson, pp. 101-142.
- E. Longfellow, pp. 256 and 265 (at least).
- F. Whittier, pp. 294, 296, 299.
- G. Holmes, pp. 301-319.
- H. Thoreau, pp. 325-331.
- I. Lowell, pp. 344-372.
- J. Poe, pp. 419, 420, 422.
- K. Timrod, pp. 426-432.
- L. Hayne, pp. 434-437.
- M. Lanier, pp. 438-443.
- N. Miller, p. 505.
- O. Field, p. 510.
- P. Riley, pp. 512-516.
- Q. Moody, pp. 519-522.

II. Memorize:

- A. Stanza VI of Lowell's Commemoration Ode.
- B. Lincoln's Gettysburg Speech.

III. Suggestions for further reading:

- A. Mosses from an Old Manse—Hawthorne, *or*
- B. The House of Seven Gables—Hawthorne.
- C. Evangeline—Longfellow.
- D. The Raven, Annabel Lee, The Bells—Poe.
- E. Each and All—Emerson.
- F. The Stirrup Cup—Lanier.
(In a Little Book of American Poets—p. 192—Rittenhouse
—Houghton-Mifflin Co.)
- G. The Old Man and Jim—Riley.
(In the Little Book of American Poets.)
- H. Democracy Today or Forum of Democracy.
- I. The Rise of Silas Lapham, Howells.

IV. History of American Literature—Payne.

COMPOSITION

In English 7 the cumulative process of dealing with composition is exemplified in the study of argumentation. This form of discourse, the fourth to be studied, is now quite fully treated, with exercises in the drawing of briefs, and in the presentation of proof by inductive and deductive reasoning, and the effective characteristics of persuasion. Parliamentary law is discussed and practiced. Debate is an important feature of the work. The organization and composition of the long debate, involving library research and wide gathering of material, is the consummation of the study of argumentation.

THE WHOLE COMPOSITION

Text: Clippinger, *Written and Spoken English*, chapter XII.

I. Argumentation, the chief study of the term, calls especially for organization and for obedience to the principles of unity, coherence, and emphasis. It lends itself also to the fullest use of the card system in gathering and arranging material.

II. Strive for ease and grace as well as correctness and accuracy.

III. Relationship between argumentation and the other forms of discourse. (See English 4, this outline.)

IV. Reasoning, an essential of argumentation and persuasion. Defined, *Clippinger*, 389:

A. *Kinds*:

1. Inductive, *Clippinger*, 360. Reasoning from particular facts to a law.

a. Do not draw conclusions from insufficient evidence.

b. Test all evidence to see that it is true. Do not accept as true evidence that is not true.

2. Deductive, *Clippinger*, 362. Reasoning from a law to a particular proposition.

3. Judgment, *Clippinger*, 363.

Judgment is the power of seeing relations between laws and particular facts and thereby (a) formulate a law from particular facts (inductive) or (b) arrive at a particular conclusion by comparing a fact with a general law (deductive).

B. Process in Act of Deductive Reasoning, *Clippinger*, 363:

1. A law or general reason, stated or implied.

2. A particular reason.

3. The conclusion. (Example, *Clippinger*, 365).

C. Errors in Deductive Reasoning, *Clippinger*, 365:

1. Errors in the major premise, assuming that a law is true when it is not necessarily true.

2. Errors in the reason: (a) giving a reason that is not true; (b) giving a reason that does not help prove the proposition.

3. Errors in the conclusion, assuming that the conclusion is governed by the law when it is not necessarily governed by it.

D. Forms of Deductive Reasoning, *Clippinger*, 369:

1. From cause to effect. (See The Paragraph, English 3, 4.)

2. From effect to cause.

3. By analogy, based on the principle that when one law is applied to two similar cases the conclusions should be the same, or similar.

4. Reduction to the absurd; sometimes a form of analogy. Example, *Clippinger*, 371.

V. *Argumentation*. *Clippinger*, 132-150.

A. Definition, *Clippinger*, 132.

B. Subject, general idea or term.

C. The Proposition (corresponds to topic sentence):

1. Must be definitely and accurately stated. *Clippinger*, 143.

2. Should comprehend the issues.

3. Should limit the question. *Clippinger*, 144.

4. Terms in proposition should be defined by agreement. *Clippinger*, 145.

- D. Methods of Argumentation:
1. By reasoning (see above IV).
 2. By appealing to the emotions.
- E. Evidence—Proof of the Proposition:
1. Assertion is not evidence; it must be supported by logic, facts, or authority.
- F. The Issues:
1. Points of controversy.
 2. The "special issue," the one reason upon which the argument depends.
- VI. *The Brief. Clippinger, 388.*
- A. Definition. The brief is an outline or summary of the explanation and the evidence used in the argument.
- B. Principal Parts:
1. Introduction:
 - a. Tells how question arises, and gives all necessary information for intelligent reading of the brief.
 - b. Defines all terms.
 - c. Notes points admitted by both sides.
 - d. States the issues.
 2. Discussion (brief proper):
 - a. Main proposition.
 - b. Supported by subordinate propositions.
 - c. Which in turn may be supported by propositions of minor grade.
 - d. Main divisions correspond to main issues.
 - e. All divisions framed as complete statements.
 - f. Transitions from main to subordinate and minor statements should be clearly expressed, usually by "for" or "because."
 - g. Obeys the principles of unity, coherence, and emphasis. Coherence especially important.
 3. Conclusion:

Analyzes and summarizes the argument, with clinching statement of the conclusion. (Example of Brief, *Clippinger*, 390, 391.)

THE PARAGRAPH

- I. Analysis and condensation of paragraphs in *Long*.
- II. Transitional paragraphs (see *Long*).
- III. Stress on argumentative paragraphs in connection with *Clippinger*, chapter XII. Write a number of inductive and deductive paragraphs.

THE SENTENCE

- I. Aims: To increase flexibility in sentence form and more effective use of words.
- II. Sentence structure. Stress on:
 - A. Mutation in sentence forms. Base work on students' themes. Stress on parallel structure of series in word, phrase, clause and sentence.

- III. Review of unity and coherence.
- IV. Sentence analysis: As in English 5 and English 6.
- V. Punctuation: As in previous terms.
- VI. Spelling: As in previous terms.
- VII. Diction. *Clippinger*, pages 488-509.

ENGLISH 8

LITERATURE

- I. Wordsworth, Tintern Abbey. (In treatment of this and following groups see introduction under Poetry.) Compare Thanatopsis—Ode on Immortality (Palgrave, 370), To a Skylark (Palgrave, 295), Daffodils (commit), (Palgrave, 314).
- II. Keats, Ode to a Grecian Urn (Palgrave, 360).
To a Nightingale (Palgrave, 302).
- III. Shelley, To a Skylark (Palgrave, 296).
To a Cloud.
- IV. Tennyson, Bugle Song.
Sweet and Low.
Oenone.
Flower in the Crannied Wall. (Commit.)
Crossing the Bar (commit and compare with The Stirrup Cup, Lanier).
- V. Browning (Ginn & Co.). The Year's at the Spring (commit).
My Last Dutchess, or Andrea del Sarto.
Rabbi Ben Ezra, or Saul.
Home Thoughts from Abroad.
Home Thoughts from the Sea.
(Compare with Rupert Brooke's sonnet, If I Should Die, Think Only This of Me.)
- VI. Suggestions for further reading:
 - A. Coleridge, Ancient Mariner (to be reread).
 - B. Byron, The Prisoner of Chillon.
 - C. Kipling, If—Recessional—Mother o' Mine.
 - D. Arnold, Dover Beach—Forsaken Merman.
 - E. Thackeray, The Newcomes.
 - F. Lamb, Dissertation on Roast Pig.
 - G. Shakespeare, Hark, Hark, the Lark (Act 2, scene 3—Cymbeline).
 - H. Johnson, To Celia.
 - I. Moore, Believe Me, If All Those Endearing Young Charms. *Sonnets*.
 - J. Shakespeare, When in Disgrace With Fortune and Men's Eyes (Palgrave, 11).
 - K. Milton, When I Consider How My Light is Spent (Palgrave, 81).
 - L. Wordsworth, The World Is Too Much With Us (Palgrave, 359).

- M. Wordsworth, Milton, Thou Shouldst Be Living at This Hour (Palgrave, 262).
- N. Wordsworth, Earth Hath Not Anything to Show More Fair (Palgrave, 304).
- O. Sill, (Opportunity) This I Beheld or Dreamed It in a Dream (Little Book of American Poets, page 186—Rittenhouse—Houghton-Mifflin Co.).
- P. Browning, E. B., If Thou Must Love Me—How Do I Love Thee?
- Q. Thackeray, Henry Esmond or Vanity Fair.

VII. History of English Literature—Long, chapters X, XI. Stress historical and literary characteristics of periods. Keep on with outlining, with analysis, and condensation of paragraphs. In chapter X stress Wordsworth, Coleridge, Byron, Shelley, Keats, Scott, and Lamb with particular references to the classics of the times. In chapter XI stress Tennyson, Browning, Thackeray, Eliot, Dickens, and Carlyle. (Hark back to *Silas Marner*, *Tale of Two Cities*, and *Essay on Burns* of English 3, 4, and 6, respectively.) Close with a rapid review of the whole book with stress on the periods, their characteristics and chief writers.

COMPOSITION

Attention in this closing term of the English course should be directed first to a review of the whole field in such a way as to disclose any essential gaps or weaknesses in the training of the class. As these appear vigorous effort should be made to round out and complete the training. This being accomplished, attention may be devoted to furthering the special tasks in composition that the members of the class may have under way, either for commencement events, student publications, or community activities. Book reviews, or reports in the form of literary criticism, covering books read in connection with the study of literature and the "suggestions for further reading," should be a feature of the work. Verse writing, in connection with the study of the poems assigned for English 8, may become a feature of the composition work where conditions are opportune. In any case, let the training of the term demand of students the fullest response in the essentials of organization, definite literary purpose, and conscientious workmanship.

THE WHOLE COMPOSITION

Text, Clippinger, *Written and Spoken English*, chapter XIII.

I. Review the principles of discourse (unity, coherence, emphasis), and the qualities of style (clearness, force, fitness).

II. Review the writing of the specific types of letters assigned in English 2, 3, 4, 5, especially letters of application and of business.

III. Review the forms of discourse, narration, description, exposition, and argumentation, including debate.

IV. Take up the types of community addresses, newswriting, and other papers and speeches, that students are concerned with in their school and community life. Make this work individual and thoroughly practical.

V. Study *Clippinger*, chapter XIII, on Poetry, Figures of Speech, and Properties of Style, for use in composition inspired by the study of the poems assigned for English 8. Verse writing may accompany this study.

THE PARAGRAPH

I. Review of paragraph principles as in English 7.

II. Writing of many short themes consisting of one or more paragraphs. These should illustrate the composition principles of the term; namely, book reviews. The subjects may include the term classics, but preferably should be restricted to current poems and books. In these themes the writer should take some problem for solution; namely, the thing about the book or author he wishes to put over to the reader. He should have his purpose clearly in mind; i. e., either to interest the reader to want to know more about the book or to save him the trouble of reading it. He must decide upon his point of view, whether to be serious, witty, sarcastic, playful. He must decide upon his audience, whether a women's club, a public gathering, the high school student body, or what not. Above all he must eliminate trivial details. For helpful models go to the *Atlantic's Bookshelf* in any number of the *Atlantic Monthly*.

THE SENTENCE

I. Sentence structure, analysis, condensation, punctuation, spelling, as in English 7.

II. Diction: *The Century Handbook*, 68.

III. General review; *ibid.*, 100 A to G.

MATHEMATICS

ALGEBRA

GENERAL SUGGESTIONS

I. All definitions should be explained by the teacher, formally memorized by the pupil and frequently applied.

II. In all of the abstract work, drill is the essential feature. Much blackboard and seat work during the recitation period will secure accuracy and rapidity. The exercises in the adopted text should be supplemented by a large number from other texts. "Skill comes by doing," is nowhere more applicable than in acquiring facility in the abstract operations in the fundamentals of algebra.

III. Before assigning work, introduced for the first time, the teacher should give sufficient insight into the operations to permit the pupil to approach the preparation of the lesson with some degree of confidence.

IV. The progress of many pupils in the solution of thought-problems is slow and difficult. Yet progress is always possible if the pupil is first taught to express himself in the language of algebra, and the problems are based on familiar ideas. Getting into the swing of the reasoning process may come slowly, but it will come surely if the teacher patiently illustrates, where the ideas are obscure.

The following apportionment of the text by weeks, is suggestive only, as the previous preparation of the pupils, and their aptitude for the subject, must modify the distribution of the time:

NEW HIGH SCHOOL ALGEBRA

- 1. Pages 1 to 34.
- 2-3. Pages 34 to 54.
- 4-9. Pages 54 to 96.
- 10-11. Pages 96 to 111.
- 12-18. Pages 111 to 154.

At the end of the eighteenth week, a pupil should be able to recognize at sight, the different types of factoring, and have a secure grasp of their forms and methods. Without such technical skill, progress in the subject must be difficult.

- 19. Pages 154 to 160.
- 20-24. Pages 160 to 185.
- 25-29. Pages 185 to 206.
- 30-31. Pages 206 to 221.
- 32-36. Pages 221 to 244.
- 37-44. Pages 244 to 280.
- 45-47. Pages 280 to 297.
- 48-54. Pages 297 to 350 and pages 381 to 386.

(Omit pages 297 to 303, inclusive.)

With the average class, the remaining portions of the text should not be attempted unless another half year be devoted to it.

GEOMETRY

GENERAL SUGGESTIONS

I. Definitions should be explained by the teacher, memorized by the pupil, and applied as they are needed.

II. Require from the pupil, always, a complete proof, to prevent the serious error of permitting him to feel contented with loose and slipshod reasoning, which prevents the main purpose of the instruction in geometry.

III. Ample opportunity for cultivating the originality, and exercising the ingenuity of the pupil, are found throughout the text. Time may not permit the working out of all the exercises; but from one-third to one-half of the whole number should be solved. The teacher should change the selections from year to year.

IV. To prevent the pupils memorizing the proofs, require all figures to be numbered differently from those on the text.

V. For the first month, not more than one or two propositions should be assigned in advance, with several always in review. As a pupil finds himself in the subject, he will work understandingly and confidently.

First half-year, Books I and II.

Second half-year, Books III, IV and V.

Third half-year, Durell and Arnold, complete.

HIGHER ARITHMETIC

Wells Academic Arithmetic, complete.

SCIENCE

The aim of the study of the natural sciences in the high school is to acquaint the student with the earth on which he lives and with the laws which govern the agencies and forces which act upon it; to give him a knowledge of the life of the earth and its inter-relationships; in fact, to lead the student to seek the natural explanation of the physical and biological phenomena which he sees.

The teacher should endeavor to show the students the connection between the various sciences. Special emphasis should be given the laboratory work. It should be the central feature of a science course, the textbook being considered as an accessory which verifies, extends and ties together what the student has gained from observation and experiment. It brings the student in touch with the actual things, and, if properly conducted, will aid in developing his power of independent judgment. Laboratory work, however, should not be overestimated. Do not expect the student to rediscover all the laws of science or to prove them. The untrained student can not build up an entire science from the more or less isolated data gained in the laboratory. This is the chief justification for the use of a textbook.

The student should have a definite aim and know the means by which he expects to accomplish that aim before he starts his experiment. His apparatus should be clean and in order and his notebook at hand. He should be required to follow a definite order in recording the results of his experiment. The notes should be written neatly in ink in a permanent notebook. The field and laboratory notes should be kept in the same book.

Occasional field trips should be taken in each of the sciences. There is no way in which a teacher can more thoroughly impart his own enthusiasm than by means of field trips. The field trips should be made with definite purpose. The teacher should investigate the ground beforehand and should know just what is to be accomplished. The student should know in advance the purpose of the excursion. He should be required to make a clear, concise, written report of the observations he has made and the conclusions he has drawn. The successful teacher is the one who induces his students to explore the world of science for themselves.

In the following courses three of the five weekly class periods should be given to recitations and quizzes and two to laboratory and field work. The laboratory periods should be of double length.

GENERAL SCIENCE

Text—*First Year of Science*, Snyder.

Laboratory—*Manual of Experiments in Elementary Science*, Curtis.

The aim of general science is to give the student a brief survey of the earth in its relation to man, of the common phenomena which have contributed to its history, and how these phenomena have been employed by man for his own benefit. Through this study the student should become somewhat acquainted with nature and its processes, and with the fact that the various sciences are based on the knowledge which man has gained through his observation of nature.

Numerous field excursions should be made in connection with this course. Knowledge is gained much more rapidly and thoroughly through observation under direction and suggestion than through textbook study. Many interesting experiments can be made in the laboratory. The laboratory work should be made a vital part of the course. Much use should be made of the laboratory manual, always anticipating the classroom work.

Attention should be given to the geographical factor in history. Some discussion of this character will be found in the text and supplementary reading may be assigned by the teacher. Topographic maps will prove of great interest and assistance in the study of the various land forms. They may be obtained from the U. S. Geological Survey, Washington, D. C., at a nominal cost.

References:

Chamberlin and Salisbury: *College Geology*.

Pirson and Schuchert: *Textbook of Geology*.

Moulton: *Astronomy*.

Harrington: *About the Weather*.

See reference lists in other sciences.

A few of the more important topics are mentioned in the following outline, with a suggested division of time.

FIRST SEMESTER

Chapter I. *The Earth and Its Neighbors*. One week.

Observation of the evening sky should be made, the teacher pointing out the planets and the brighter constellations. Explain why the same constellations are not visible at all times during the year. Consult some late text in geology or astronomy for a discussion of the planetesimal hypothesis of the origin of the earth.

Chapter II. *The Planet Earth*. Two weeks.

Careful study of the cause of day and night and of the seasons should be made. Experiments from the manual illustrating the methods of determining these points may be assigned the students in the laboratory.

Chapter III. *Gifts of the Sun to the Earth*. Two weeks.

Study should be directed to the changes in the earth which are brought about by heat and light and how man has utilized these energies.

Chapter IV. *The Earth's Crust*. Four weeks.

Field trips should be made to study the land surfaces and land forms in the vicinity. Collections of rocks and minerals and of different kinds of soils may be made for laboratory study. Attention should be directed to the weathering agents and to the process of soil formation.

Chapter V. *The Atmosphere of the Earth*. Four weeks.

See the planetesimal hypothesis for the latest explanation of the origin of the atmosphere. Have each student make daily observation and record of the weather. Daily weather maps can be obtained free of charge from the nearest government station. Study the relation of barometric pressure to cyclone areas and trace the direction and rate of

movement of storm centers on the government maps. Discuss in detail the relation of the amount and time of regional rainfall to the life of the earth. Methods of weather prediction.

Chapter VI. *The Live Part of the Earth.* Two weeks.

Show the relationships existing between plants and animals. Study the main divisions of plants and animals. Methods and control of distribution.

SECOND SEMESTER

Chapter VII. *The Life of the Earth as Related to Physical Conditions.* Two weeks.

Call particular attention to the history of life. If fossils are available, specimens should be shown and discussed. The life of the present is the result of long ages of development. The present distribution of life (disregarding what has been done by man), is due largely to the physical conditions of the past geologic ages. Discuss the barriers to distribution; sea, ocean currents, land forms, climatic, etc. Do the animals and plants adapt themselves to the conditions of the region, or are they able to live there because they are already adapted? Influence of man on the life of the earth.

Chapter VIII. *The Sea.* Two weeks.

Discuss the conditions of life in the sea; control of distribution; compare control of distribution on the land and in the sea. Do the same factors operate? Value to man. The commercial activities of man are vitally affected by currents, etc. More time can be profitably given to this chapter by schools near enough to the ocean to make occasional trips along the shore.

Chapter IX. *Coast Lines.* Two weeks.

Field trips to a pond or lake will prove interesting in connection with the study of this chapter. Note the various agencies that work to change coast lines and those that work to protect them, viz: waves, currents, plant and animal growths, etc. Man is greatly influenced by coast lines; the harbor facilities of a country largely determine the amount of its foreign commerce. Compare the eastern and western coast lines of the United States with respect to length, harbors, relation to the hinterland, etc. Note the effect of coast lines in history.

Chapter X. *Water Sculpture.* Four weeks.

Take field trips to study the work of running water. These phenomena are usually better illustrated along small streams and on hillsides. Particular attention should be called to the rapid denudation of cleared slopes. The effects of deforestation on erosion and on climate is of great importance in Oregon. Discuss the life history of lakes and rivers. Note the effect of lakes and rivers in history, particularly in the settlement of new regions and in the development of new industries.

Chapter XI. *Ice and Wind Sculpture.* Two weeks.

Glacial erosion and deposition have been important factors in the carving of the surface of North America. While Oregon was not covered to any great extent by the great continental glaciers, alpine glaciation has

played its part in some of the more mountainous areas. The phenomena of snow and ice erosion may be observed around ponds and on hillsides in the colder portions of the state.

Chapter XII. *The Low Areas of the Earth.* One week.

Study formation and kinds of plains and discuss their economic importance. Note the importance of plains in history; in the development of industry; in times of peace and of war.

Chapter XIII. *The High Areas of the Earth.* Two weeks.

In the study of this chapter particular attention should be given to the life history of mountains and plateaus, to their importance in history. Mountains act as effective barriers to many forms of life. Call attention to instances in history where they have been important barriers to man's activities.

Chapter XIV. *Volcanoes.* One week.

Consult a textbook in geology for causes of vulcanism. Study the volcanic rocks in the vicinity. Note the distribution of volcanoes.

PHYSIOLOGY

Text—*Advanced Physiology and Hygiene*, Conn and Budington.

Supplementary—*Elementary Hygiene and Care of the Sick*, Delano. *First Aid*, Lincoln.

The aim of the high school physiology course is to aid the student to an understanding of the normal activities of the human body and of the hygienic conditions which must be maintained in order to preserve good health.

Physiological facts can not be intelligently understood without some knowledge of anatomy. For this reason it is suggested that laboratory work be made an important part of the course. Dissection of a dog or a cat should be made under the careful supervision of the teacher. The structure of the various organs should be noted and the nervous, circulatory, and digestive systems traced. The laboratory work should be made independent of the text and should be kept in advance of the class room study.

References:

Martin: *Human Body.*

Sadler: *Science of Living.*

Bryce: *Laws of Life and Health.*

The following topical outline is suggested:

First six weeks. Chapters 1-8.

1. Chemical composition of living material; reaction of irritable substances to stimulation; metabolism.
2. Digestive system.
Composition of foods; dietetics; digestion of food; processes of digestion; absorption of food.
3. The laboratory work of this period should consist of experiments in the reaction of irritable substances to natural and artificial stimulation and to dissection of digestive organs.

Second six weeks. Chapters 9-16.

1. The circulatory system; the respiratory system; the excretory system; the skeleton.
2. Laboratory work on the circulatory, respiratory, and excretory systems. Structure of the skeleton.

Third six weeks. Chapters 17-23.

1. The muscles; the nervous system; special sense organs.
2. Public health.
3. Tracing of the nervous system in the laboratory. Dissection of eye and ear. Field study of public health from results to cause.

BOTANY

Text—*Practical Botany*, Bergen and Caldwell.

On account of the lack of time only the fundamental principles can be given. When only a half-year is devoted to the subject, many parts of the text must necessarily be omitted. It should be the aim in this course that the student gain a general knowledge of the life processes and adaptations of plants, the interdependence of plants and animals, and an appreciation of the local flora.

Since the student in his everyday life deals more with the flowering plants, most of the time should be devoted to this group. As time permits some study should be made of the evolution of the nonflowering forms. Attention should be given to their life history and to their relation to the flowering plants.

Plant ecology is one of the most important divisions of Botany. On the field trips the teacher should take particular care that plant communities are observed and that the students note the conditions of the habitat of each plant, list the plants that grow in a given area, and determine whether particular conditions of the area and characteristics of the plants account for the group.

References:

- Bergen and Davis: *Principles of Botany*.
 Gager: *Fundamentals of Botany*.
 Sweetser and Kent: *Key and Flora*.
 Jepson: *School Flora of the Pacific Coast*.
 Frye and Riggs: *Elementary Flora of the Northwest*.
 Conn: *Bacteria, Yeasts, and Molds in the Home*.
 Coulter-Nelson: *New Manual of Rocky Mountain Botany*.

First Six Weeks—During this period, take up the structure and work of plants. The student should gain a sufficient knowledge of the parts and descriptive terms to enable him to use a key.

Second Six Weeks—Economic phases and ecology.

Attention should be given to geographic distribution, particularly of the economic forms.

Third Six Weeks—This period should be devoted to a study of the flowering plants. The student should complete a herbarium of at least thirty plants, completely identified and labeled. Sweetser's Key and

Flora may be used for the identification of the plants. The following form is suggested as a herbarium label:

Herbarium of.....
 Order
 Genus
 Species
 Common name
 Habitat
 Locality
 Date

BIOLOGY

Text—*A Civic Biology*, Hunter.

The course in Biology should be governed by the environment and interest of the class. The work should be largely in the field and the laboratory, supplemented and verified by the textbook. The course should be carefully planned by the teacher, keeping in mind the use of seasonal material that can be obtained. Collection of material should be made on the field trips for later laboratory study. Studies based on the material collected and observed on these trips are of much greater value than those made on material secured or produced in artificial environment. The laboratory work should be kept in advance of the text work. A guide has been prepared by the author of the text which contains many interesting experiments.

There are a number of problems that a biology class may take up as field work that will prove both interesting and profitable. For example, a survey of the noxious weeds of the vicinity may be made, the areas where they grow mapped and means of eradicating them discussed. In a similar manner surveys of areas that might be breeding grounds for disease may be made. A survey of the birds of the region may be made and their habits studied. In cooperation with the manual training department bird houses could be put up and interesting colonies developed.

An excellent outline for the course is given in the appendix of the textbook. It is suggested that this outline be followed as closely as conditions will permit. A list of laboratory equipment and supplies is given on page 418 of the text. In the smaller schools where all of this equipment is not available, many substitutions can be made by the teacher. Each pupil should provide himself with a scalpel, a small pair of scissors, forceps, two or three teasing needles, a towel, soap, and with boxes and bottles for collecting specimens.

References:

- Sedgewick and Wilson: *General Biology*.
 Needham: *General Biology*.
 Calkins: *General Biology*.
 Bigelow: *Applied Biology*.
 Holmes: *Elements of Animal Biology*.
 Shelford: *Animal Communities*.
 Coulter and Patterson: *Practical Nature Study*.
 Hodge: *Nature Study and Life*.
 Herrick: *Insects Injurious to the Household*.
 Smith: *Our Insect Friends and Enemies*.

PHYSICS

Text—*First Course in Physics*, Millikan and Gale.

Laboratory—*New Laboratory Manual of Physics*, Coleman.

The purpose of the course in physics is to lead the student into an understanding of the physical phenomena continually taking place about him. The daily observation of the student is the base on which the course should be constructed. He already knows that most of the simple phenomena do occur, and it remains for him to learn why. The laboratory work should form an integral part of the course. Avoid spending too much time on measurements. Skill in manipulation will be acquired as the student progresses in his work on experiments that really have a physical value.

No attempt is made to divide the course as to time for the various subjects. A few of the more important topics are indicated for each semester. The student should be led to observe the principles of physics that have been used in the everyday life about him. Trips should be taken to power plants, machine shops and other places that are of interest from a physical standpoint.

References:

Tower, Smith and Turton: *Principles of Physics*.

Carhart and Chute: *Physics with Applications*.

Jackson: *Elementary Electricity and Magnetism*.

Barton: *Textbook on Sound*.

FIRST SEMESTER

Emphasize the molecular theory; its application is of great use in explaining many of the common phenomena. Study the mechanical forces and their applications in the simple machines. Pressure in liquids and gases and utilization in pumps and barometers, the laws of heat as used in the steam engine, and in the heating of buildings.

SECOND SEMESTER

Study the development of electricity and its applications in the telephone, lighting, and motors. Sound waves, nature and transmission, reinforcement, interference, laws of vibration, laws governing reflection, refraction and dispersion of light. Principles used in the construction of optical instruments, telescope, microscope, camera and X-ray.

CHEMISTRY

The study of Chemistry in the high school should not be undertaken, in general, except in the stronger four-year schools where adequate funds are available for competent instruction and for adequate equipment. It is better to concentrate the resources of the institution upon science work in physical geography, biology and physics until the time may come when the work in chemistry can be put in and handled well.

Exceptionally it may happen that it is desirable to introduce a course in chemistry with limited laboratory facilities. Such cases might exist in communities where the local interest in chemistry is unusual or where a teacher well trained in this subject is available. For such cases the following suggestions regarding equipment will be of some help:

The laboratory should be light and well-ventilated, and provided with an abundant supply of running water distributed to several sinks. Wall cases or lockers should be available both for the general stocks of chemicals and apparatus and for the individual outfits of the students. The cases devoted to the purpose of shelving the general stocks should be under lock and key, the key to be retained by the instructor in charge. The individual lockers should also be provided with separate padlocks so that responsibility for all materials can be fixed.

A common kitchen table for each student in addition to the wall lockers will very well serve instead of the elaborate desks and lockers provided in general equipments of chemical laboratories. These tables may have ordinary native wood tops and will last a long time if protected by a finish composed of the following ingredients and applied as indicated:

Anilin Wood Stain

- | | |
|--------------------------|----------|
| 1. Copper sulphate | 1 part. |
| Potassium chlorate | 1 part. |
| Water | 8 parts. |

Boil to dissolve, and apply two coats hot.

- | | |
|------------------------------------|------------|
| 2. Anilin | 180 grams. |
| Hydrochloric acid—sp. gr. 1.2..... | 270 grams. |
| Water | 1,500 cc. |

Apply two coats following No. 1, letting each coat dry alone.

Finish with a cloth carrying raw linseed oil.

Near each table a five-gallon stone jar, obtained from the grocery store, will serve as a receptacle for all solid waste materials which can not be washed down the sinks.

In most chemical manuals there is prescribed the doing of certain experiments with chlorine, gas, etc., which make the use of a fume closet or hood absolutely necessary. It is true that experiments of equal instructional value may be substituted for these which will not give off objectionable gases, and this is recommended for those laboratories in which hoods are not available. Hoods can be rather easily constructed, however, from Portland cement, some brick and a window sash, the whole when done by local labor being inexpensive and quite effective, especially if connected with a flue already existing which may be warmed up by a stove or furnace. The connection between the hood and the flue can be made with ordinary six-inch stovepipe made of galvanized iron. Such a pipe, if well painted previous to installation, will have a life of as much as ten years. In cases where it is not possible to install a hood, by a proper choice of time, experiments frequently may be performed near an open window, the time being chosen so that there is a free circulation of air out of the window and away from the operators.

A necessary part of every chemistry laboratory is a means for applying heat to the apparatus during the course of an experiment, and for this purpose where town gas is available nothing has been found better than the ordinary Bunsen burner. A very good substitute for Bunsen burners can be made in which denatured alcohol serves as fuel, lamps such as are used in chafing dishes serving admirably for most purposes. These can be constructed in very serviceable form from flat,

tin boxes such as are used for ointments, shoe blacking, etc., by filling such boxes with sand and cutting a circular hole in the cover. Regular alcohol lamps using wicks are still more convenient, while for high temperature work some form of alcohol blast lamp, such as is indicated in the subjoined list, must be used. For general heating purposes, in addition to Bunsen burners or alcohol lamps, an ordinary gasoline stove or a few electric hot plates are desirable.

For chemistry work in general it is desirable to use distilled water, and this must be done where the local supply is hard, mineralized, or loaded with organic matter. In most Oregon localities, however, the water is naturally pure and soft, and for almost every purpose in first year work can be used without further purification. A test for the sufficient purity of water for laboratory work would be the evaporation of a gallon or so in a clean enameled pan. Perceptible residue indicates that the water may be too heavily mineralized for the purpose in question. In such cases, an inexpensive form of still can be obtained which will supply all the water needed.

The lists of chemicals and apparatus representing the minimum requirements for doing the experiments which are indicated in the state texts, may be secured from the superintendent of public instruction.

Text—*First Course in Chemistry*, McPhearson and Henderson.

The purpose of this course is to give the student a knowledge of the fundamental principles and theories of chemistry and to enable him to take a rational view of the phenomena which he sees.

Practical applications of chemistry in the industries and in the household should be emphasized. Interesting trips may be made to any factories within reach where chemical processes are used.

It is suggested that the work in the laboratory be independent and slightly in advance of the classroom work. It is here that the student will gain most of his knowledge of chemistry. The work should be carefully planned and carefully supervised by the teacher. Many of the practical applications should be called to the students' attention. Equations can be worked out and applied while the student is watching the reaction. Better results can be obtained by working the problems in the laboratory. In computing volumes and masses the conception can be gained more clearly if the problem is being actually demonstrated.

References:

Smith: *Introduction to General Inorganic Chemistry*.

McFarland: *A Practical Elementary Chemistry*.

Brownlee and others: *First Principles of Chemistry*.

Weed: *Chemistry in the Home*.

Bailey: *Sanitary and Applied Chemistry*.

Allyn: *Elementary Applied Chemistry*.

Blanchard: *Household Chemistry (Laboratory Guide)*.

FIRST SEMESTER

Chapters 1-20. Points to be emphasized:

System of nomenclature; significance of symbols and formulae; equations; computation of reacting masses; the atomic theory; solutions; ionization; valence; the properties of acids, bases and salts; chemical equilibrium; and the periodic law.

SECOND SEMESTER

Chapters 21-42. Points to be emphasized:

Study of the common elements and their compounds; practice in computation; application of chemistry to the industries; household chemistry. Particular attention should be given to the study of carbon and its compounds.

LATIN

FIRST YEAR

First Semester—Latin Lessons—Smith:

I. Lessons I-XXXI inclusive. The first eighteen lessons should be covered by the middle of the semester.

II. The teacher should be thorough. No gaps should be left. To attain this end the following suggestions are made:

A. Master the rules for pronunciation with their application.

B. Master the table of case relations on page 2.

C. Insist that the vocabularies be mastered. Writing the day's vocabulary on the board from memory as soon as a pupil enters the room is a good way.

III. There should be constant drill on the five regular declensions and three regular conjugations, emphasizing irregular nouns (as "filia," "filius," "vis," "domus," "locus"), and the irregular verbs "sum" and "possum."

IV.

A. The formulas given for tenses of verbs should be learned perfectly and reviewed often.

B. Verb signs should be mastered—mode, tense, participial, e. g., "era"—past perfect indicative—means "had;" "ns"—present participle—means "ing."

C. The formulas for parsing nouns found in section 94, and for parsing verbs found in 188, are important. Emphasize rule and application.

D. Teach constructions by making the pupil see *what* form he has and *why*.

If he translated "amauerate" by "he loved" have him go to the board and write all the things he needs to know before he can render a verb correctly; e. g.:

Conjugation—first.

Prin. parts—amo, are, avi, atus.

Voice—active.

Mood—indicative.

Tense—past perfect.

Person—third.

Number—singular.

Rendering—"he *had* loved."

E. Insist on analysis sometimes before translation either with Latin into English or English into Latin. Be sure pupils see verb, subject, complement, and the modifiers of each.

V. Syllabize, accent and "box" all Latin words during the first term.

Example:

a—ma—ve—rab.

a—man—tis.

mo—nu—is—ti.

Second Semester—Latin Lessons—Smith:

Complete the book. Lessons LX, LXV, LXVI, LXVII may be omitted. Everything through ablative absolute must be mastered.

I. All review lessons are important. Keep reviewing declensions and conjugations throughout the year laying stress on the irregular verbs, "fero," "valo," "nolo," "malo" and "eo."

II. Emphasize by application to sentences the following:

A. Formation; rule for tenses; uses by infinitives.

B. Formation; rule for tenses; uses by subjunctives.

C. Formation; rule for tenses; uses by participles.

D. Combinations and ideas expressed by the ablative absolute.

Be sure to have all ablatives absolute and indirect discourse translated as *clauses*.

E. Important rules such as "Dative with Adjectives," "Dative with Compounds," "Dative with Special Verbs," "Ablative with Five Deponents," "Indirect Discourse," "Place Ideas."

III. The pronouns should be learned so well that they are recognized at once in Caesar.

First year Latin must be learned thoroughly in order to give an accurate and fluent translation of Caesar. This is brought about by constant drill on (a) inflection and derivation; (2) syntax; (3) interpretation and translation. Valuable aid comes through sight translation.

SECOND YEAR LATIN

First Semester—Caesar's Commentaries—Kelsey. Bk. I, first 29 chapters, and Bk. II. Prose once each week. Intensive work should be done on Bk. I, with sight reading on Bk. II.

I. Study by application to sentences; (a) conditional sentences, (b) gerund and gerundive, (e) impersonal verbs, (d) periphrastic conjugations which were omitted in Smith's "Latin Lessons."

II. There should be daily drill on constructions emphasizing "qui," "cum" and "quod" clauses.

III. An ablative absolute and indirect discourse should be translated as clauses.

IV. A relative at the beginning of a sentence should be translated by a demonstrative or personal pronoun in English.

Second Semester—Caesar's Commentaries—Kelsey. Books. III, IV, and chapters 30-54 of Bk. I. Translate most of Bk. III at sight. Prose once each week. Keep up daily drill on constructions. Compare sections of Caesar with events of recent war.

THIRD YEAR LATIN

First Semester—Cicero's Orations—Gunnison & Harley. In *Catilinam* I, II, III. Prose once each week, based on orations studied. There should be sight translation throughout the semester. (Avoid too difficult passages.) Study historical setting, life of the times, places and people referred to by Cicero.

There should be a careful and thorough review of constructions previously studied and a completion of all important parts of the Grammar. Accuracy and fluency in translating should be attained.

Second Semester—Cicero's Orations—Gunnison & Harley. In *Catilinam* IV, *De Legh Manilia*, *Pro Archaia Poeta*. Prose once each week, based on orations studied.

Part of the regular examination should be at sight. Continue daily drill on constructions, study of historical setting, etc., as in the First Semester of the Third Year.

FOURTH YEAR LATIN

First Semester—Virgil's *Aeneid*—Farrelough & Brown. Bks. I, II, III. Ten lines daily through the first hundred lines. Increase gradually. At the end of the fifth week a normal class should read twenty-five lines daily. At the end of the tenth week from thirty-five to forty lines should be read.

Study the life of Virgil, his style and versification. (Scan about 500 lines, noting caesural pauses), and memorize at least twenty-five well known lines. Mythology, geography of the *Aeneid*, figures of rhetoric, historical and humanistic aspects of the poem are important.

Second Semester—Virgil's *Aeneid*—Farrelough & Brown. Bks. IV, V, VI, with 1,000 lines by Ovid. Drill on constructions and sight reading are to be continued during the Fourth Year of Latin. Pupils should be able to translate at sight any selection of the author not involving unusual constructions or obscure references. At least two weeks of each term are to be used for prose, based on prose texts previously studied.

FRENCH AND SPANISH

FRENCH

Great care should be taken with the pronunciation of French. Pronouncing in concert is an excellent drill. The student should be taught to pronounce t, d, l and n with the tongue touching the base of the upper front teeth. Let the student pronounce repeatedly the words *sel, tres, drap, date* and *reine*. The lips round and protrude in the pronunciation of the sounds of *ou, eu* and *u*. The lips also round and protrude in the pronunciation of the sounds of *ch* and *j*.

Every teacher should have Knowles and Favard's *Perfect French Possible* and Martin's *Essentials of French Pronunciation*.

The phonograph should not be used until the student has mastered the elements of the language. Three Victor records entitled "First Aid French" may be had for about three dollars. The Cortina and Rosenthal

phonograph records are both very good and useful. The phonograph is a very valuable aid in the study of any modern language.

According to a committee on Romance Language instruction appointed in 1918 by the Modern Language Association of America "a knowledge of words and phrases without the study of grammar limits a man's resources to the exact material he has learned. A knowledge of the elements of grammar enables him, as nothing else can, to recombine his word and phrase material as varying occasions may require. This would seem obvious, but it is recorded here in view of the fact that certain misguided persons are maintaining that students of French need no grammar. Particular care should be given to the study of the pronoun and the verb. Mastery of these can be acquired only through systematic study, whereas nouns and the other uninflected words can be acquired easily through hearing or reading."

French should be spoken in the classroom as much as possible. Every teacher should have House's Classroom French and Knowles and Favard's *Grammaire de la Conversation*. The American-born teacher may feel uneasy at first, but it must be remembered that the native French teacher is usually at a far greater disadvantage through lack of fluency in the use of English.

The text often furnishes material for conversation. The teacher may prepare the questions in French with the aid of the text. Many conversation and composition books are available from which suggestions and material may be drawn. Spontaneous conversation of a personal nature arouses the interest and attention more than any other device. Telling stories in French is good practice for the student. The students should read aloud and correct their own exercises under the direction of the teacher. The material may be used the following day for oral work. Blackboard work and writing French from dictation are very helpful. The student should also be trained to make careful and accurate translations from French into English. Idiomatic translation is an art. Texts containing information about French life are valuable. French periodicals are very useful in the latter part of the course. The "Illustration" should be in every high school library. Short poems may be profitably committed to memory. Among cultured people all over the world it is considered a great accomplishment to be able to read, speak and write French. The success of the student will depend largely on aptitude and industry. The acquisition of a foreign language requires a great amount of study, no matter what method is used. A knowledge of Latin is a great help in the study of the Romance languages. Constant review and incessant practice are essential to success.

There ought not to be more than fifteen students (twenty-five at the most) in any French or Spanish class. This is mandatory.

Since the amount of work that can be covered in a year varies with classes and schools, no definite number of books has been prescribed. New books are constantly appearing. Any substitute that seems necessary should be permitted.

Students should be encouraged to read as many books as possible in addition to the required work of the classroom. Material for this outside reading may be found in the catalogs of any of the large publishing houses.

FIRST YEAR

The New Chardenal French Course (Allyn & Bacon). This grammar contains abundant material for conversation and composition.

A. de Montvert's *La Belle France* (Allyn & Bacon), or Talbot's *Le Francais et sa Patrie*. (Benj. H. Sanborn & Company.)

If any time is left, one or more of the following books may be read: Lavissee's *Histoire de France* (Heath).

Contes du Pays de Merlin (Macmillan), edited by Helen W. Van Buren.

Guerber's *Contes et Legendes* (American Book Company).

Malot's *Sans Famille*.

Merimee's *Quatre Contes* (Holt).

Labiche and Martin's *Le Voyage de M. Perrichon*.

Daudet's *Short Stories*.

Maupassant's *Short Stories*.

Halevy's *L'Abbe Constantin*.

La France Heroique (Heath).

Carnet de campagne d'un officier Francais (Benj. H. Sanborn).

SECOND YEAR

Rapid Review of the Essentials of Grammar. If a new grammar is desired for conversational drill, De Sauze's *Cours Pratique pour Commencants* (The John C. Winston Co.) and Cerf and Giese's *Beginning French* are good.

Reading material may be selected from the following list:

Merimee's *Colomba*.

Erckmann-Chatrion's *Madame Therese* (Holt).

Chateaubriand's *Atala* (Brentano).

Merimee's *Carmen and other Stories* (Ginn).

A. de Montvert's *Aux Etats-Unis* (Allyn & Bacon).

Dumas's *Monte Cristo*.

Verne's *La Tour du monde en quatre-vingts jours*.

Poemes et Chants de France (Heath).

Dumas's *Vingt Ans Apres*.

Buffum: *French Short Stories* (Holt).

About's *Le Roi des montagnes*.

Sand's *La Petite Fadette*.

Sand's *Francois Le Champi* (The Oxford University Press).

Pailleron's *Le Monde ou l'on s'ennuie*.

Hugo's *Les Miserables* (Holt).

THIRD YEAR

Pattou's *Causeries en France* contains material for conversation.

Corneille's *Le Cid* (American Book Co.)

Hugo's *Quatre-vingt-treize* (Heath)

Hugo's *Hernani* (American Book Co.)

Moliere's *L'Avare*.

Loti's *Pecheur d'Islande*.

Lamartine's *Graziella*.

The teacher may read other good texts not in the above list.

FOURTH YEAR

- Gautier's *Jettatura* (Heath).
 Hugo's *Ruy Blas*.
 Balzac's *Eugenie Grandet* (Holt). Edited by Jenkins.
 Racine's *Athalie*.
 Buffum: *Stories from Balzac* (Holt).
 Racine's *Phedre*.
 Hugo's *Les Travailleurs de la Mer* (Heath).
 The teacher may use other good texts not in the above list.
 The following books should be in every high school library:
 Wright's *History of French Literature*.
 Konta's *History of French Literature*.
 Strachey's *Landmarks in French Literature*.
 Poole & Becker's *Commercial French*.
 French *Scientific Reader*, edited by Daniels.
Le Monde Francais (Arthur G. Merrill, Chicago).
 Rousselot et Maclotte's *Precis de Prononciation Francaise* (Welter, Paris).
Histoire de France Illustree (Larousse).
La France: Geographie Illustree (Larousse).
Le Petit Larousse: Dictionnaire Encyclopedique.
La France (French Life and Ways), by G. Guibillon (E. P. Dutton).
 Faguet's *Petite Histoire de la Litterature Francaise* (Nelson).
 Martin's *The French Verb* (American Book Co.).
 Gasc's *French-English & English-French Dictionary* (Holt).
 The *Globe English-French Dictionary* (Lippincott).
 Nutt's *English-French Conversation Dictionary*.
 Rosenthal & Chankin's *Grammaire de Conversation et de Lecture: Cours Complet* (Holt).
 G. Lanson's *Histoire de la Litterature Francaise*.

SPANISH

The general suggestions of methods of teaching French may be followed in teaching Spanish in most cases. Hence they are not repeated here. Every teacher should have Lawrence A. Wilkin's "Spanish in the High Schools: A Handbook of Methods" (Benj. H. Sanborn & Co.). This book contains many valuable suggestions which may be used in the French classes. A very good but technical description of Spanish pronunciation is found in the introduction to Moreno-Lacalle's *Elementos de Espanol* (Benj. H. Sanborn & Co.).

For the pronunciation of b and v see grammar. In making the sounds of t, d, l and n the tongue touches the roots of the upper front teeth. The Spanish j has the sound given to ch in the Scotch-English "loch" or in the German "noch." G before e and i has the sound of j, which many Spanish speakers pronounce like a strong form of the h in the English word hat. Spanish should be spoken as much as possible in the classroom. Questions should be asked in Spanish and the student should be required to answer in Spanish.

FIRST YEAR

Spanish Grammar, by De Vitis (Allyn & Bacon).
Hall's Poco a Poco (World Book Co.).
Fuentes and Francois's A Trip to Latin America (Holt).
Bransby's Spanish Reader (Heath).

If any time remains, any of the following books may be read in class or outside of class:

Valera's El Pajaro Verde (Allyn & Bacon).
Carcilaso de la Vega's El Reino de los Incas (Allyn & Bacon).
Harry's Anecdotas Espanolas (Allyn & Bacon).
Spanish Reader by De Vitis (Allyn & Bacon).
Por Tierras Mejicanas (World Book Co.).

SECOND READER

Review of the essentials of Spanish Grammar.
Bloomhall's Spoken Spanish (Allyn & Bacon).
Carrion and Aza's Zaragueta (Silver, Burdett & Co.).
Asensi's Victoria y otros cuentos (Heath).
Altamirano's la navidad en las Montanas (Heath).
Isaac's Maria (Ginn).
Bardin's Leyendas Historicas Mexicanas (Macmillan).

The teacher may select any suitable book not included in the above list, if it is thought best, as reading material for first, second, third or fourth year work. The Spanish novel is very difficult reading.

Luria's Correspondencia Commercial (Silver, Burdett & Co.) may be used whenever there is any demand for commercial Spanish.

THIRD YEAR

Espinosa's Advanced Spanish Composition and Conversation (Benj. H. Sanborn & Co.), or any other book of this kind may be used for third or fourth year work.

Marmol's Amalia (Macmillan).
Becquer's Legends, Tales and Poems (Ginn).
Calderon's La Vida es Sueno (American Book Co.).
Alarcon's El Nino de la Bola (American Book Co.).

FOURTH YEAR

Blasco Ibanez's La Barraca (Holt).
Gil y Zarate's Guzman El Bueno (Ginn).
Valera's Pepita Jimenez.
Caballero's La Familia de Alvareda (Holt).
Galdos's Dona Perfecta (American Book Co.).

Conversation, composition and commercial Spanish books are rapidly appearing. This material may be substituted for any part of the third and fourth year work. The exact amount of work that can be covered carefully will vary with classes and schools. Therefore no definite amount has been prescribed.

The following reference books should be in every high school library:

Appleton's New Spanish-English and English-Spanish Dictionary, by Arturo Cuyas.

El Pequeno Larousse Ilustrado.

Blanco y Negro (Madrid).

La Ilustracion Espanola y Americana (Madrid).

Wilcox's Scientific and Technical Spanish (Sturgis and Walton).

Altamira's Historia de Espana.

Whitten and Andrade's Spanish Commercial Correspondence (Heath).

Harrison's Spanish Commercial Reader (Ginn).

Nelson's The Spanish American Reader (Heath).

Manual de Correspondencia by Ventura Fuentes and Alfredo Elias (Macmillan).

Luquiens's Elementary Spanish-American Reader (Macmillan).

Supple's Spanish Reader of South American History (Macmillan).

HISTORY

Constant emphasis should be placed upon geography in all courses in history. Map work of some kind should be given. A simple outline of the chief events is recommended.

The teacher and pupils should endeavor to collect pictures and clippings to be kept on file for future reference. At least one good magazine should be accessible. Even in ancient history a constant effort should be made to link the past with the present. This is very easy and profitable at this time on account of the campaign carried on in these ancient lands during the great war.

ANCIENT HISTORY

First Semester:

First six weeks, Breasted, pages 1-140.

Second six weeks, Breasted, pages 140-251.

The author has written these opening chapters in so easy and interesting a style that even a beginner will have no difficulty in getting an interesting view of these ancient peoples. Emphasize the effects of the natural surroundings and the religion had upon the life of the people and the nation. Bring out clearly what these nations contributed to modern civilization.

Chapter VIII is based upon the knowledge obtained in the last ten years.

Third six weeks, Breasted, pages 252-351.

If the myths of Greece and Rome are taught in the English department, but little time should be given to them. If this is not the case, the best known myths should be studied as an aid to the appreciation of classical allusion, and both Greek and Roman names should be learned.

The influence of Greek religion upon Greek art should be kept in mind all through the study. Greek architecture should be studied until the names and purpose of each part are familiar. As many pictures illustrating the different orders of architecture as possible should be used. The great significance of the battle of Marathon can not be over-emphasized.

Second Semester:

First six weeks, Breasted, pages 351-484.

Bring out the good and the evil in Athenian civilization. The Greek's greatest gift to the world and his chief fault was his love of independence. This is illustrated in the various wars which finally meant their overthrow, first, by Macedon, and later by Rome.

The chapter on the "Civilization of the Hellenistic Age" is excellent.

Second six weeks, Breasted, pages 484-600.

The author in giving a modern archeological account of the rise of early Rome leaves out all reference to the legendary history which is referred to so often in literature. It is recommended that after studying to page 499, a few days be taken for reading the myths and stories of the early kings. The growth of the one-man idea from the Gracchi to Caesar and leading to the empire should be emphasized as a dangerous tendency in a republic.

Third six weeks, Breasted, pages 600 to 715.

The many causes for the downfall of the empire, and the rise of the Christian church are the two most important subjects. The effects of the barbarian invasion upon both the church and state, the rise of new kingdoms and a powerful religion are also very important.

Books, Ancient and Greek: Arnold's "Stories of Ancient Peoples," Shaw's "Stories of the Ancient Greeks," Gayley's "Classic Myths," Webster's "Early European History" and Ashley's "Early European Civilization."

Roman: Harper's "Classical Dictionary of Antiquities," Guerber's "Story of the Roman," Seignobos' "History of the Roman People" (especially for early legendary story of Roman), Webster's "Early European History," Ashley's "Early European Civilization."

MEDIEVAL HISTORY

First Semester:

First six weeks, Robinson, pages 1-166.

As the first 75 pages are a review of the preceding semester's work, they should be passed over as rapidly as possible. The most important topics are the work of Charlemagne and the division of his empire, the development of feudalism, the effects of the conquest upon England, the power and organization of the church. It is difficult to make pupils understand the medieval conception of church and state. All terms used in these struggles should be carefully explained.

Second six weeks, Robinson, pages 166-284.

The causes and effects of the crusades should be carefully developed. A careful study of Gothic architecture will be well repaid, and in view of the destruction of many cathedrals recently, it is a topic of timely interest. In this study and that of the renaissance, as many pictures should be used as possible. The pupils should be familiar with fifteen to twenty masterpieces of that period. Extra time is allowed for that purpose in this outline.

Third six weeks, Robinson, pages 284-386.

The chief topic of interest here is the rise of the different Protestant churches. All terms must be understood, and points of likeness and unlikeness in the different creeds brought out. Also the work of the council of Trent and the counter reformation.

The reformation was followed by a century of religious wars, but the political (especially in England) and the economic causes of these same wars should not be overlooked. The attitude of the Tudors and Stuarts on political and financial questions should be compared. Notice the tendency in both the English revolution and the French revolution to grow more radical. The accession of William and Mary marks an epoch in English parliamentary history.

MODERN HISTORY

Second Semester:

First six weeks.

The reign of Louis XIV is important, especially because of its effects upon the French revolution. The causes of the revolution should be emphasized. The character of Frederic the Great, the reasons for his wars, and the partitions of Poland have especial interest today. The navigation laws should be emphasized in order that the pupil may see them as a part of a world policy rather than as an incident in American history.

Second six weeks.

The rise to power of various factions in French politics makes an interesting comparison with the recent Russian revolution. Some comparisons could be made at this time and others at the end of the course when studying the Great War. The attitude toward foreign interference is an interesting topic. Napoleon's work as a statesman needs more emphasis than his brilliant military exploits, especially the Concordal. The blockade also should be emphasized in order that the pupil may get a larger conception of the causes of the war of 1812 and its resemblance to the causes for our entrance into the Great War. The new Prussia and the new map in 1815 should be carefully studied.

The industrial revolution is second to none in importance on account of its effects upon modern life.

Third six weeks, Robinson, pages 608-746, with supplement.

The contrast in the methods of unification of Italy and Germany should be brought out, and the reasons why each method succeeded.

It is impossible to choose all topics worthy of emphasis. A few only will be noted: The social reforms of England and Germany especially, the reform in the English government, the spread of the imperialistic idea, Home Rule, the Boer war, and the Union of South Africa, the Eastern Question, and the effects the Italian war upon Tripoli, and the Balkan wars, had upon German colonial aspirations, and finally, the alliances and aspirations that led to the Great War.

Books: Emerton, "Introduction to the Middle Ages;" Gardiner, "The French Revolution;" Seeborn, "Era of the Protestant Revolution;" Guerber, "Stories of Old France," "Stories of Modern France;" Robinson

and Beard, "Development of Modern Europe," vols. I and II; Hazen, "Modern European History." This last book is extremely good and brought down to the signing of the armistice.

ENGLISH HISTORY

It is suggested that American colonial history be taught as a part of English history, in order to allow time for a brief course in Oregon history.

First Semester:

First six weeks, Cheyney, pages 1-156.

Emphasize the importance of the coming of missionaries of the Roman Catholic church and of the settlements made by new tribes. In the second three weeks the effects of the Norman conquest, the rise of feudalism, the conflict between church and state, and the development of the royal judicial powers are important.

Second six weeks, Cheyney, pages 156-276.

Topics—Religious: Emphasize the various phases taken by the struggle between church and state.

Political: The abuses that led to the great charter and the struggles, first of the nobles, later of the commons, to keep these privileges.

Industrial: Rise of guilds, causes of unrest among laborers, and methods of settlement.

Military: Conquest of Scotland, causes and results of Hundred Years' War and War of the Roses.

Third six weeks, Cheyney, pages 276-382; Fite, pages 1-37.

Topics—Political character and personal rule of Tudors.

Trade and Commerce: Development of sea power, leading to explorations. Foreign policy of aiding Dutch against Spain, leading to war. Importance of defeat of Spanish Armada. Trading companies started.

Labor Troubles: Elizabethan poor laws, and labor regulations.

Religious: Influence of reformation, separation of English church from Rome, Anglican creed, influence of religious questions upon reign of Elizabeth.

Literary: Introduction of printing and its influence upon the development of literature.

Second Semester:

First six weeks, Cheyney, pages 382-506; Fite, pages 37-82.

Political: Compare and contrast attitude of Tudors and Stuarts toward church and state. Emphasize new demands of people.

Religious: Growth of factions and influence upon colonies.

Commercial: Influence and power of trading companies. Effects upon king and people of the rising prices caused by influx of precious metals from the new world.

Civil War: Causes, reforms and divisions in Long parliament, the growth of radical sentiment as the revolution progressed. Cromwell's policy at home and abroad and reasons for his failure. Purposes and results of navigation acts, rise of political parties.

Colonial: Mayflower compact, beginnings of union and growth of popular government.

Second six weeks, Cheyney, pages 506-593; Fite, pages 82-164.

Political: Constitutional government under William and Mary, rise of cabinet government under Queen Anne, political degeneracy under Walpole, rise of Methodism and agitation for reform.

Foreign Policy: Interference in European wars causing wars in America and India. Gains made in 1713 and 1763.

Colonial: Differences between English and French colonial policy and results.

Causes for American revolution resting upon differences in theory, reasons for England's colonial policy.

Political: Agitation for better representation; divided sentiment in regard to colonies.

Third six weeks, Cheyney, pages 593-732.

Causes for interference in Napoleonic wars and results. Reforms in church and state. "Home Rule" question. Acquisition of Egypt and India. Growth of imperialism. The recent social and political changes and the changed foreign policy as illustrated by the formation of the triple entente and Japanese alliance are very important.

Books—Green, "Short History;" Stubbs, "The Early Plantagenets;" Cheyney, "Introduction to Industrial and Social History;" Creighton, "The Age of Elizabeth;" Gardiner, "First Two Stuarts and the Puritan Revolution;" Hazen, "Modern European History."

CIVICS

First Semester:

As Fite's American History has a good many pages dealing with civic questions, it is suggested that civics precede American History, and that will enable the pupil to do the second semester's work more easily.

First six weeks, Magruder, pages 1-126.

Important Topics: The relation of the states to the union, and to each other; the growth in importance of the interstate commerce clause; the important work of committees, the difference between the popular and the electoral vote for president, and the powers and influence of the president.

Second six weeks, Magruder, pages 126-140.

Topics—Diplomatic and consular service, the new federal reserve and farm loan banks, civil rights, the platforms of the various parties and methods used in nominating the candidates for presidency.

Third six weeks, Magruder, pages 240-425.

In studying the chapters on state governments, consult and compare the Oregon constitution as found in the Blue Book. The organization of state courts, and the method of trying a case are important. The township system need not be emphasized, but the manner of numbering townships and sections should be understood. The new types of city government are very important, as are all city problems. Chapters XXVI and XXVII are extremely good.

The questions for discussion at the end of each chapter are invaluable.

Books—"Our America: The Elements of Civics," Lapp. Has a supplement on Oregon government.

AMERICAN HISTORY

Second Semester:

First six weeks, Fite, pages 166-296.

Emphasize the great danger during the "Critical Period," forcing the states to adopt a stronger form of government; Hamilton's financial measures, and the diplomacy of the periods 1793-97, 1806-12. The European background should be constantly kept in the pupil's mind.

Other important topics—the disloyalty of the west and threats of disunion, rise of parties, purchase of Louisiana, rise of the tariff question, the Missouri compromise, the Monroe Doctrine, the growing importance of the supreme court, the partially successful attitude of defiance on the part of several states, the new "Jacksonian" theory of government, and the panic of 1837.

Second six weeks, Fite, pages 296-410.

The growth of imperialistic sentiments, especially in the Democratic party, causes of the Mexican war, the growing sentiment against slavery, causing the formation of the Republican party, and various attempts to settle the slavery question, both before and after secession. Questions concerning contraband and the blockade are important inasmuch as our attitude and decisions were quoted in the Great War. Large-scale production and graft begin in the period after the Civil War.

Third six weeks, Fite, pages 410-530.

The mistakes of congress in trying to formulate a plan of reconstruction were both a cause and a result of much bitterness in the South. Bring out clearly how our shifting financial policy helped to bring on the panic of 1893. Emphasize the causes for the unrest illustrated by the rise of the Greenback, Populist, Socialist, and Labor parties. The great differences in recent elections (1876, 1884, 1888, 1896), are interesting. The attempts to control great corporations, and the growing strength of the labor unions are important. The Republican party now becomes imperialistic. The attitude of Germany during the Samoan affair and the Spanish-American War have great interest now. A comparison of the instances in which we used war and those in which we tried arbitration is recommended.

Books—Elson, "History of the United States;" Fiske, "Critical Period;" Sparks, "Expansion of the American People;" Bassett, "A Short History of the United States;" Paxson, "The New Nation" (1865-1917). The last two are up to date, as are also Hart's "New American History" and "West's History of the American People."

(For the Great War, see Modern History.)

THREE-YEAR COURSE

Schools having junior high schools may use Robinson and Breasted's "Outlines of European History," vol. I for the 10th grade; Robinson and Beard's "Outlines of European History," vol. II for the 11th grade, leaving the 12th grade for a semester of civics and one of history, or a full year of American history with civics offered as an additional semester's course. The topics to be emphasized would be the same as those in the regular course, with the emphasis upon the latest topics.

In American history as a full year's course, it would be well to bring the study down to or including Jackson's administration.

Ancient History, Robinson and Breasted.

First Semester:

First six weeks, chapters I-V.

Second six weeks, chapters V-X.

Third six weeks, chapters X-XII, page 357.

Second Semester:

First six weeks, chapters XII-XVIII.

Second six weeks, chapters XVIII-XXIII.

Third six weeks, chapters XXIII-XXVII.

Chapters XXVII and XXVIII are repeated in vol. II.

Roman history is very weak and must be supplemented.

Modern History.

First Semester:

First six weeks, Robinson and Beard, chapters I-V or VI.

Second six weeks, chapters V or VI-X.

Third six weeks, chapters X-XIV.

Second Semester:

First six weeks, chapters XIV-XX.

Second six weeks, chapters XX-XXIV.

Third six weeks, chapters XXIV-end.

BOOKKEEPING

The outline given here assumes the taking of two periods daily for the work, and provides for the use of business practice and the handling of the required business papers.

In the work in bookkeeping it is essential that pupils appreciate the paramount importance of neatness and accuracy. Each transaction should be thoroughly understood before any record of it is made, in order that, when it is made, it may be made correctly.

It will be found advisable to use the recitation frequently. It will help to bring out difficulties and save much time in explanation.

It does not follow from this that it will be necessary to keep the entire class together throughout the work. In fact, no attempt should be made to hold them together. Pupils should be allowed to do their work as rapidly as is consistent with thorough understanding, and it is inevitable that some will work ahead of the others. This will not materially affect the value of the recitation to all.

FIRST YEAR

First Semester: Principles of bookkeeping, introductory course, Miner and Elwell.

First six weeks, to page 58.

Second six weeks, to page 117.

Third six weeks, to page 149.

Second Semester:

First six weeks, to page 184.

Second six weeks, to page 223.

Third six weeks, to page 256.

MANUAL TRAINING PREVOCATIONAL WORK

SEVENTH, EIGHTH AND NINTH GRADES

In harmony with the great developments of industrial education in all parts of the United States as well as in other countries, the schools of Oregon should keep time with this progressive movement. As an incentive in this work and for the purpose of having a common basis or source for information, the state textbook commission has seen fit to name two most excellent texts for manual training work. In the past the matter of textbooks (or reference books, as no text was officially adopted) has been a source of confusion in the different schools and classes. The introduction and use of the adopted books will do much to standardize the industrial work in our schools.

The following outline or suggestive course of study is written for the Oregon schools and is therefore based on the textbooks adopted in June, 1919, by the state textbook commission. These books are "Trade Foundations Based on Producing Industries" and "Prevocational and Industrial Arts."

The second book named, "Prevocational and Industrial Arts," is clearly a book of projects and technical details of a number of crafts or industries.

The first book named, "Trade Foundations Based on Producing Industries," is exactly what the title implies, a book for laying a foundation for an intelligent selection of an occupation. These books should be in the hands of each pupil of the seventh, eighth, or ninth grade who is doing any form of industrial arts or manual training work.

GENERAL STATEMENTS

So many of our schools are following the plan of the junior high school or the six-three-three plan that this suggestive outline has been made to meet the conditions found in these schools.

The work is outlined on a time basis of double periods, five days each week. In schools where less time is given or where other grades are taking the work, the teacher will be able to arrange the work to suit the organization in his school.

All manual training is or should be prevocational work. No industrial work should be undertaken unless the predominating aim is to equip the pupil to make an intelligent choice of a vocation. For this purpose he must have an opportunity to undergo as many typical practical experiences as possible. In addition to the experiences gained in practical shop work, each individual must have an opportunity to know the possibilities and remuneration in the different occupations; the requirements for entrance; the opportunities for advancement; the physical, hygienic, social, moral, and civic features of each occupation studied.

With this thought in mind there must be close cooperation and coordination with and between all different departments and classes in the school. The teacher of English should assign topics for composition or descriptive writing in cooperation with the teachers of agriculture, home economics, manual training and commercial subjects. The teachers of arithmetic will gladly accept a series of problems bearing on any

phase of these industrial subjects if furnished by these teachers. Such problems should be given to the class or interested members as supplementary problems. The teacher of reading will find an awakened interest on the part of most of her class in reading if she will call on the pupils of her class who are interested in prevocational work to bring in and read a selection pertaining to their industrial work.

The shop teacher will get many valuable suggestions and also practical shop projects or jobs for his prevocational classes by taking an active interest in the school as a whole and listening to the suggestions offered by his fellow teachers.

PLAN

The school year should be divided into four periods of nine weeks each. In schools equipped to do so there should be offered four different typical trades or occupations each term. This will provide experience and instruction in twelve selected occupations in the three years in which prevocational work is commonly offered. The selection of these typical occupations should be governed largely by the industrial occupations of the community. For instance it would be common sense to arrange the prevocational work for the school in La Grande, Oregon, after consultation with the superintendent and foremen of the railroad machine shops located in that city. The result of such consultation will show that drawing, designing, machine drafting, machine shop work, forge work, sheet metal work, pipe fitting, bridge building, car building, painting, upholstery, pattern making, foundry work, oxy-acetylene welding and cutting, concrete work, and electric wiring should be emphasized.

In most of the schools of Oregon the following outline will in general more nearly meet the requirement for prevocational work in the 7th, 8th and 9th grades:

- Woodwork (joinery and cabinet making);
- Drawing (shop and mechanical);
- Printing;
- Machine shop;
- Carpentry;
- Blacksmithing;
- Woodturning and pattern making;
- Bricklaying;
- Electric wiring (wireman);
- Plumbing and pipe fitting;
- Sheet metal work;
- Concrete construction.

SEVENTH GRADE

Time, thirty-six weeks of school; double period, five days each week or ninety minutes daily; seven and one-half hours each week; two hundred seventy hours in the year.

The school year divided into four terms of nine weeks each.

FIRST TERM—NINE WEEKS

Drawing. Elements of mechanical drawing and shop drawing.

Suggested projects: Working drawings of projects to be made in the shop.

SECOND TERM—NINE WEEKS

Wood work (joinery and cabinet making).

Suggested projects: Nail box, birdhouse, footstool, plant stand, medicine cabinet, serving tray, porch swing.

THIRD TERM—NINE WEEKS

Printing.

Suggested projects: List of words missed in spelling, tickets, visiting cards, letter heads, return address on envelopes, exercises taken from work in English.

FOURTH TERM—NINE WEEKS

Machine shop.

Suggested projects: Foot scraper, calipers, machinist's clamp, bicycle bundle carrier, steel frame shop bench. (See Industrial Arts Magazine, March, 1917.)

EIGHTH GRADE

FIRST TERM—NINE WEEKS

Carpentry.

Suggested projects: Hog house, implement shed, poultry houses, garage.

SECOND TERM—NINE WEEKS

Blacksmithing.

Suggested projects: Angle irons, brackets, braces, wagon stake braces, corner irons, toy wagon axle, lap link, ring hook with bolt, gate hinge, hook, staple.

THIRD TERM—NINE WEEKS

Wood turning and pattern making.

Suggested projects in pattern making: Patterns for planer block, angle iron; brass bushing, core box; pipe T, arm for eccentric arm.

FOURTH TERM—NINE WEEKS

Brick laying.

Suggested projects: Brick wall, brick chimneys, brick arches.

NINTH GRADE

FIRST TERM—NINE WEEKS

Electric work (wireman).

Suggested projects: Bell wiring circuits, telegraph circuits, light wiring circuit, wiring for an electric iron, electric motor.

SECOND TERM—NINE WEEKS

Plumbing and Pipe fittings.

Suggested projects: Wiping a joint, repair service pipe, build a bench or stand from pipe.

THIRD TERM—NINE WEEKS

Sheet metal work.

Suggested projects: Stove pipe collar, pan with riveted corners, funnel, conductor elbow, single pitch roof flange, roof ridge flange.

FOURTH TERM—NINE WEEKS

Concrete construction.

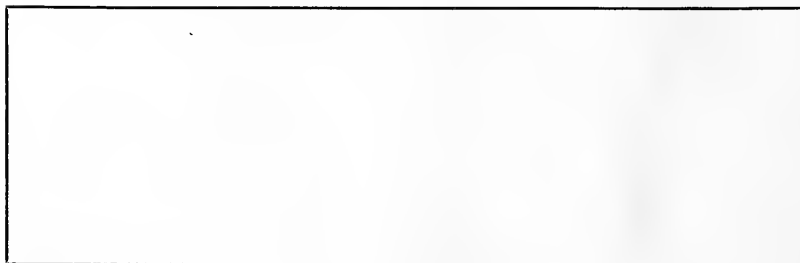
Suggested projects: Fence posts, trough, concrete walks, concrete steps, flower box, roller, garden seat.

As a suggestion of how to use the adopted textbooks in prevocational work with your class an elementary project in wood work has been selected and a study of the project, a bench hook, made.

The progressive teacher will work out with his class some such scheme in all the different lines of work undertaken in the grades as well as in the high school classes.

The working drawing should never be omitted. By having each pupil supplied with a loose leaf lesson file and requiring each drawing to be kept as well as suggestive notes and references the weekly and term test, if such test be given, will be only a matter of reviewing the work.

Make drawing of project in this space.



BENCH HOOK

Drawing of Project—Never omit drawing of project.

BILL OF MATERIALS

Finished sizes.

1 pc.	$\frac{3}{4}$ "x5 $\frac{1}{2}$ "x9"
2 pcs.	$\frac{3}{4}$ "x1 $\frac{1}{2}$ "x4"
6 wire finishing nails.	
Glue.	

Seventh Grade—Project No. 1

See pages 23, figure 61, p. 24; pages 72, 73, 74, 75, figures 8, 9, 10, "Prevocational and Industrial Arts."

The following study outline is taken from "Trade Foundations." To economize on space and time the first figure or number shows the page and the second and following indicates the article. Illustrations: I. Manufacturing and Mechanical, see page 79 and following; articles 80-82, 83-95, 96, 97 will be written: Manufacturing and Mechanical, p. 79 f., Art. 80-82, 83-95, 96, 97.

I. Manufacturing and Mechanical, p. 79, ff., Art. 80-82, 83-95, 96, 97.

A. *Trades or Occupations Represented:*

1. Drawing, Working. p. 405 f., Art. 27.

2. Lumbering. p. 45 ff.:
 - a. Importance of, p. 45.
 - b. Division of, p. 45, Art. 41.
 - c. Workers in, p. 45 ff.
 - d. Operations, p. 285 ff.
 3. Carpentry, p. 83, Art. 83:
 - a. The trade of (Building Contractor), p. 83.
 - b. Operations, pp. 289 to 311.
 4. Cabinet Making, p. 99, Art. 97:
 - a. The trade of, p. 99, Art. 97.
 - b. Operations, pp. 311 to 320.
- B. *Materials*, p. 167 f.:
1. Wood, pp. 168 to 191:
 - a. Pine, p. 194 f.—Fir, p. 193.—Spruce, p. 196 f.
 2. Nails, p. 307, Art. 70.
 3. Glue, p. 243 f.
- C. *Tools* (used in construction of), p. 247 ff.:
1. Rule, p. 305, Art. 62; Square, p. 330, Art. 141, p. 364, Art. 221.
 2. Try square, p. 289, Art. 16; Square, p. 330, Art. 141, p. 364, Art. 221.
 3. Bench knife (Sloyd), p. 306, Art. 65, p. 309, Art. 76, or scratch awl, p. 306, Art. 66.
 4. Saw—cross cut, p. 254, Art. 8, p. 293, Art. 24. Back saw, p. 293, Art. 25.
 5. Gage, p. 304, Art. 58, p. 310, Art. 79.
 6. Planes, pp. 295 to 298:
 - a. Jack plane, p. 295, Art. 32.
 - b. Block plane, (?) p. 296, Art. 34.
 7. Hammer, p. 252, Art. 6, 7, p. 306, Art. 67.
 8. Nail set, p. 307, Art. 70.
 9. Hand screws—clamps, p. 301, Art. 52, 53, p. 473, Art. 28.
- D. *Operations*:
1. Measuring (laying out), p. 305, Art. 62, 63, 64.
 2. Marking (laying out), p. 289, Art. 16, p. 330, Art. 141, p. 364, Art. 221, p. 306, Art. 65, 66, p. 309, Art. 76.
 3. Sawing, p. 293, Art. 24-29, p. 254, Art. 8.
 4. Planing (jack), p. 295, Art. 32.
 5. Testing, p. 330, Art. 139-141, 142, p. 289, Art. 16.
 6. Gaging, p. 304, Art. 58.
 7. Assembling, p. 319, Art. 123, p. 421, p. 96, Art. 94, p. 114.
 8. Gluing, p. 316, Art. 115.
 9. Clamping, p. 300, Art. 50, 51, 52, 53.
 10. Nailing, p. 306, Art. 67.
 11. Setting nails, p. 307, Art. 70.

Note: This outline and suggestive course in prevocational work is necessarily brief. A detailed course of study has been written for teachers using "Trade Foundations" as a text. This detailed course of study contains shop drawings of numerous projects, suggestions to teachers, page and paragraph references, and a working bibliography all in harmony with this suggestive outline. The above mentioned course may be obtained from Guy M. Jones Company, 519 Merchants Bank Building, Indianapolis, Indiana.

HOME ECONOMICS

“Home Economics is a subject that centers around the problems of the home and other institutions, the problems of which are of a similar nature. The subject includes a study of food, shelter and clothing viewed from the standpoint of hygiene, economics and art, and a study of the relations of the family to each other and to society.”

A modern course in Home Economics consists of something more than lessons and demonstrations in sewing and cooking. While it is the purpose of such a course to develop ability to cook and sew, the real aim of the Home Economics work is much broader; it should increase in the girl a feeling of responsibility as a member of her family group and awaken in her a desire to participate in promoting the welfare of society in general.

The courses in cooking offered in Household Science are designed (a) to develop in the girls an appreciation of the power of a sound mind and a healthy body; (b) to give a knowledge of the maintenance of the body in health, and (c) to indicate the means by which health may be restored if lost. This requires a knowledge of the composition and function of foods; how to choose the right food and how to prepare and serve it. The course should give to every girl knowledge and skill in home making that is an essential part of the education of every young woman, regardless of her future occupation.

Many mothers of the present day lack the scientific and economic knowledge to adjust themselves to modern conditions in the training of their daughters. The schools or some other agency must train the girls in order that the modern home may be managed in the most efficient way and thus bring about the fullest happiness of the family group. The need for the right kind of homes, which will serve as factors in developing the character of the members of the family group, is being recognized as a national obligation.

In preparing a high school course in Home Economics, three types of students must be considered.

1. The girl who expects to remain at home or become a home maker upon the completion of her high school education.
2. The girl who aims to enter industrial or commercial pursuits and will require some home economics studies as a part of a liberal education.
3. The girl who aims to go to college.

This course has been prepared so that each semester's work represents a complete half unit. In planning the course it is assumed that the students have had some industrial training in the lower grades and home economics in the seventh and eighth grades.

Because of the immaturity of students and their lack of sufficient basis for choice, it seems advisable that the work of the seventh and eighth grades be required of all girls. Every girl, no matter what line of work she may enter, should have an opportunity to become acquainted with at least this amount of the subject.

The aim of the courses in Home Economics as presented to the seventh and eighth grades is to teach good working habits together with the fundamental facts of good cooking and good sewing. The lessons are planned to develop deftness and accuracy in handling of materials;

judgment as to the choice of material and as to the finished product; correlation of hand and brain and, withal, self-reliance. When the girl leaves the eighth grade, she should have a general working knowledge of the simple foods, their selection and preparation and the correct combination of these foods in the meal. She should be able to appreciate, in a measure, the questions of economy, conservation, hygiene, and art in the solution of the clothing problem, and the practical work of the sewing room.

The arrangement of the following courses is suggestive only. It is optional to instructors as to the particular years in which the subjects should be presented. The courses in household science and household art may be given alternate semesters or sequentially:

In presenting the subjects of household science and household art, there is great danger of becoming mechanical—giving mere cooking or sewing lessons. This should be guarded against in every way possible, by keeping in mind the main objective; namely, train the girl to maintain a home economically, to keep the family healthy and to make home a comfortable and happy place.

The number of units to be offered in the field will vary with the school, from one unit in household science or household art to a maximum of four units in home economics divided along the lines suggested. The work in any school may be of a type to fit the desires of the community and the local board of education.

The method of offering the course in home economics may also vary, but it is recommended that one of the following plans be adopted.

a. A semester (18 weeks) in household science followed by a semester in household art or vice versa, 90-minute periods five times a week, the time to be utilized as seems most advisable to the supervisor in charge.

b. A full year of household science or household art, 90 minutes a day, five times a week. When this plan is used, it seems best to offer the work in clothing the first year. This arrangement will give the students an opportunity to elect the elementary sciences, preparatory to household science work.

Correlation. It is recommended that correlation of other subjects with those of home economics have special consideration. Chemistry, physics and physiology or some other biological science should precede or parallel the work in elementary dietetics and sanitation; fine arts should make a valuable contribution to household arts.

The home economics studies offer many opportunities for correlation with other subjects in the school, thus lending themselves easily to the development of a well-knit, unified curriculum. Based, as much of the work is, on underlying principles of science, the interrelations of the natural and physical sciences with the home economics subjects should be carefully worked out and applied as frequently as possible to their mutual strengthening. The fact that girls are often not interested in science and do not grasp its principles has given rise to the statement that they have not scientific minds and hence can not learn the subject.

This condition is really due not to the fact that the girl has any less ability for comprehending scientific truth, but rather to the fact that in the past the principles of science have been taught through phenomena that do not come into the life and knowledge of the girl and

that consequently have little meaning or interest for her. If her chemistry, physics, and biology are taught in connection with the materials and processes she is accustomed to use every day in her home and school life—the chemistry of foods and textiles, the physics of the kitchen range and the heating system of her home, the biology of the cleaning and preserving lessons of her home economics course, the hygiene of her own personal life and surroundings—it will be observed that her interest is quite as keen and her mental processes quite as alert as are those of the boy when he studies his steam engine or automobile.

“It has not been the custom in the past to introduce science work, other than the nature study and geography of the early elementary grades, before the first year of high school or the ninth year. There seems no valid reason why these subjects in the form of general science should not form a part of instruction under the general title of Introduction to Science, with special subdivisions of hygienic and chemico-physical study”; and that the studies “should be scientific, although not science in the strict sense. That is, they should follow methods of science, but not its characteristic generalizations.

If the home economics teacher has the proper preparation, general science may well form an integral part of the home economics course, and its applications and illustrations may be taken from that field, thus making for economy of time as well as for a surer understanding of the principles.”

The state adopted text books in home economics should be supplemented by the standard reference books and bulletins, reports, charts and other material supplied by federal and state governments. The instructor should see that the school library is supplied and the pupils make use of the library. The current magazines also provide much of value but the teacher must exercise judgment in their use. (See State Library lists for bibliography.)

Note Books. The general tendency today seems to be away from note books as much as possible. All students, however, should keep a note book of some kind or a card system. In it they should enter the assignments, notes on special reports, outlines, summaries and like materials. They should be encouraged to work out some system in the keeping of notes. Students will learn that a good set of notes is a splendid companion for their text book, as well as a means of giving the subject definite organization.

A strong advisory system is to be recommended in home economics in order that the girl may choose those studies which help her to attain her goal, whatever that may be. The fundamental course may be the same for all groups. The differentiation may be established through subsequent courses or through a series of unit courses. The aims of the individual members of the class should determine subject matter to be chosen.

The following combinations are suggested:

I
English
General Science
Home Economics III

Electives

Algebra
History

II

English
General Science
Home Economics IV

III

English
History
Home Economics I

Electives

Botany or Biology
Algebra
Geometry
Modern Language

IV
English
History
Home Economics II

V

English
Home Economics V

Electives

Civics
Physics
Modern Language
Typewriting
Geometry
Algebra

VI

English
Home Economics VI

VII
English
Home Economics VII

Electives

Chemistry
Economics
Modern Language
Stenography
American History

VIII

English
Home Economics VIII

Following order in Course of Study:

Household Science (Home Economics I, II, VI, VII).

House Management (Home Economics V).

Household Art (Home Economics III, IV, VIII).

FOUR YEAR COURSE IN HOME ECONOMICS

HOME ECONOMICS I

Household Science—First Semester

Periods—90 Minutes Daily

THE KITCHEN

Technical Work	Subject Matter	Correlation
Organization of Work	Furnishing	General Science
Cleaning	Care	English
Measuring	Housekeeper's duties	Physiology
	Measures	

HEAT COMBUSTION AND FUELS

Experiments illustrating burning	Essentials of combustion	General Science
Laying, starting and regulating fire.	Kinds and classes	
Regulating gas and electric equipment.	Value of different fuels	
	Kindling temperature	
	Products of combustion	

PRESERVATION OF FRUITS AND VEGETABLES

Canning, preserving and jelly making under various methods	Why fruit spoils	Bacteriology
Sterilization and sealing	Gums as friends and foes	Botany
Labeling and storage	Methods of preservation	Physiology
	Harmful preservatives	
	Prevention of waste	
	Changes due to preservation	
	Selection of fruit and vegetables	
	Proper storage	

WATER

Experiment to show freezing, simmering and boiling points and how these are affected by addition of salt	Composition	Chemistry
Removing temporary and permanent hardness	Source	Physics
	Uses in body	Physiography
	Uses in cooking	Bacteriology
	Kinds	
Technical Work	Daily requirement	
	Temperatures	
	A cleansing agent	
	Subject Matter	Correlation

FOOD

Classify common foods	Classification	Chemistry
Compile food list according to food values	Composition	Physiology

CARBOHYDRATE SERIES—SUGAR

Experiment for melting point of sugar	Source of sugar	Geography
Make peanut brittle and other candies	Manufacture	Physics
Pack and wrap box candy	Value of sugar and candy in the diet	Chemistry
Make sugar syrup and lemonade	Daily requirement	
	Danger from excess	
	Importance of pure candy	
	Principles of candy making	
	Methods of avoiding crystallization	

It is not expected that the students study Chemistry, Physics and Bacteriology in the first and second years, but the scientific phenomena may be explained by the teacher by the use of simple terms.

	FRUITS	
Technical Work	Subject Matter	Correlation
Cooking fresh and dried fruits	Composition Classification Nutritive value Selection and care Principles involved in cooking Cost	Botany Chemistry Physics Geography
CEREALS AND STARCHES		
Experiments to determine solution of starch in hot and cold water Use of iodine test to identify starch List of starchy foods Preparation of cereal dishes Boiling, steaming and fireless cooker Report upon home cookery of sago, tapioca and macaroni	Source and composition Food value Principles of cooking Need for thorough cooking Manufacture of starch Manufacture of cereal products Comparison of uncooked and ready-to-eat cereal products Storage and cost	Geography Botany Physics Physiology
VEGETABLES		
Baking, boiling and steaming Addition of seasonings Making of vegetable soup and white sauces Soup accompaniments	Composition Classification according to parts used Principles of cooking Methods of cooking Changes due to cooking Digestibility Selection and care Serving	Geography Botany Physics
QUICK BREADS		
Leavening by means of chemicals Incorporation of air Expansion due to steam Experiments to show action of various leavening agents Make biscuits, muffins, etc.	Meaning of term Essentials for bread making Flour (manufacture) Leavening agents Rules for making Nutritive value Digestibility When to serve Cost	Chemistry Physics Physiology
a. BEVERAGES—b. BREAKFASTS		
a. Steeping, boiling, steaming b. Marketing Cooking Table setting Serving Correct eating Care of leftovers Cleaning	Water Beverages Tea, coffee, cocoa and chocolate Planning breakfasts Table service Table etiquette	Chemistry Physiology Geography History English
PROTEIN COOKERY		
(Comparative food values of milk, meat and eggs)		
Separation of parts of milk Effects of heat and acids Coagulation by rennet Preparing milk dishes Pasteurize and sterilize Clean milk utensils	Milk Composition Nutritive value Principles involved in cooking How to buy Care and cost Value in the diet of children Certified, condensed and malted milk Cheese (kinds and manufacture)	Bacteriology

EGGS		
Technical Work	Subject Matter	Correlation
Testing for freshness	Structure and composition	Physics
Effects of heat	Nutritive value	Physiology
Use of eggs as thickening agents	Digestibility	
To incorporate air	Value of eggs in childrens' and invalids' diets	
Making omelet	Cause of spoiling of eggs	
Custards and souffles	Cost and storage	
Packing eggs		
LUNCHEONS		
Planning menus	Good food combinations	Physics
Compile lists of suitable luncheon dishes	Buying in season	Art
Cooking	Economy in foods	Mathematics
Buying	Table service	
Serving		
YEAST BREADS		
Make yeast breads of various kinds	Kinds	
Baking	Yeasts—varieties	
Care of bread	Methods of reproduction, factors essential to growth	
	Methods of making breads	
Sandwich making	Materials used	
	Manipulation	
	Baking	
	Nutritive value	
	Digestibility	
	Comparison of cost of home-made and baker's bread	
Field trip to bakery	Causes of defects in bread	
	Qualities of good bread	
	Score cards	
	Comparison of home-made and baker's bread	
	Use of leftovers	

HOME ECONOMICS II

Household Science—Second Semester

Periods—90 minutes daily, four times per week, parallel with Housewifery

MEATS		
Technical Work	Subject Matter	Correlation
Examine structure	Kinds, structure	Physics
Effects of heat, acid and salt	Composition	Physiology
Cooking meat in various ways	Selection	
Soup making	Nutritive value	
Use of leftovers	Reasons for cooking	
Field trip to meat market	Methods of cooking	
List cuts of meat according to price	Methods of preserving	
	Food laws governing supply	
	Meat substitutes	
FISH AND OTHER SEA FOODS		
Examine structure	Structure	Geography
Clean	Composition	Physiology
Cooking and seasoning	Selection	
Serving	Characteristics of good fish	
	Seasons of various kinds	
	Nutritive value	
	Methods of cooking	
	Reasons for cooking	
	Fresh and canned products	
	Serving	
	Cost	

Technical Work	FATS Subject Matter	Correlation
Test for adulterants	Composition	Chemistry
Render fat	Kinds, sources	Physiology
Experiments to determine temperatures for frying cooked and uncooked food	Value as a food Effects of heat Economy in the use of fats	
Clarify fats	Cost of various kinds	
Deep fat frying	Substitutes	
Pastry		
	CAKES AND COOKIES	
Make and bake various kinds of cakes and cookies	Classification Ingredients and proportions Methods of mixing Baking Characteristics of good cakes Score cards Nutritive value Digestibility When to serve Cost	Chemistry Physics Physiology
	PUDDINGS	
Make steamed, baked and boiled puddings	Classification Ingredients Nutritive value Digestibility When to serve Attractiveness Cost	Chemistry Physics Physiology
Sauces		
Serving		
	DINNERS	
Cooking and serving dinners	Menu making Menus for meals of different seasons Menus for special occasions Menus for meals of small cost Selecting of food materials for menus Cost of food Methods of purchase—marketing	Bookkeeping Art
Field trip to markets		
	SALADS	
Make various kinds of salads	Classification Ingredients Preparation Suitable combinations Value in diet Comparison of food Values of different kinds	Botany Physiology Art
Make cooked, French and Mayonnaise dressing		
Select and prepare materials for salads		
	GELATIN	
Test for purity	Source Commercial preparation Properties Composition Value as food Characteristics Uses in cookery Nutritive value Cost	Chemistry Physics Physiology
Experiments to show solubility in hot and cold water		
Prepare gelatin— With fruit juice With fruit pulp With fruit and nuts With cream or whites of eggs		
Use in making candy		
	LEFTOVERS	
Make puddings, salads, soup, croquettes	Suitable food combinations Condition of material Seasoning Economy Digestibility Cost	Art Physiology
Souffles, sandwiches, scalloped dishes		
Serve attractively		

Note—These meals to be planned without calorific value; planned from knowledge of food principles.

Technical Work	FROZEN DESSERTS Subject Matter	Correlation
Make ices and ice cream	Kinds and examples	Physics
Serve	Ingredients and proportions	
Care of freezer	How to freeze	
	The ripening process	
	Substitutes for freezer	
	Nutritive value	
	Digestibility	
	When and how to serve	
	Cost	

PREPARATION OF MEALS

Preparation and serving of meals is to be assigned the class from time to time throughout the semester.

Household Science—Second Semester

Housewifery

(This course is to parallel Household Science, Home Economics II)

Periods, 90 minutes one day per week

CARE OF THE HOUSE

Sources of dirt; way of removing dirt; materials for cleaning; necessity for definite plan; order of work for day or week; short cuts; use of labor saving devices; time studies for standard practice.

EQUIPMENT

Tools—inexpensive labor saving; materials—common cleansing agents; choice, care and cost of tools and materials; relation of dress to efficiency; discussion of proper house dress, shoes, etc.

SPECIAL PROBLEMS TO BE CONSIDERED

Bedroom—bed making; daily plans of work; weekly cleaning.

Care of furniture—polished, wicker and reed; upholstered; painted.

Care of floors and woodwork—painted; oiled; varnished; waxed; enameled; linoleum.

Care of glass—windows; mirrors; pictures.

Bathroom—special study of plumbing; care of enamel, etc.

Kitchen—modern time saving methods; relation of posture to efficiency; special study of sink and its care; range or stove; refrigerator, cooler or window box; cupboards, closet or shelves.

Cleaning of kitchen utensils—iron, aluminum, silver, granite, nickel, enamel, brass, tin, wood.

Laundrying—sorting of clothes; removal of stains, including rust, fruit, coffee, cocoa, blood, oil, grass.

Soaking, washing, boiling, rinsing, bluing, starching, drying, sprinkling, ironing.

Special work on washing—flannels; silk hosiery and gloves; delicate fabrics.

HOME ECONOMICS VI

Household Science—Third Semester

(May be taken either Junior or Senior Year)

Periods, 90 minutes daily

ELEMENTARY DIETETICS, 12 WEEKS

Technical Work	Subject Matter	Correlation
Weigh and measure 100 calorie portions of different foods	Selection of food materials for menus	Chemistry
Compute 100 calorie portions of several foods	Food combinations	Physiology
Calculate from dietary tables the number of calories each member of a given family requires for daily diet	Rules for combining various food principles	Bacteriology
	Method of measurement of fuel value of foods	Art
		English
		Bookkeeping
		Economics

Technical Work	Subject Matter	Correlation
List foods rich in protein, fat, carbohydrate and mineral content	Food requirements as influenced by age, etc., with special emphasis on correct feeding of infants and young children	
Make trip to market; reports on market prices	Dietary standards	
Compare cost of foods purchased in small and large amounts	Cost of food, conditions which affect cost, methods of purchase; marketing	
Study labeling	Means of reducing cost	
Plan meals suitable for the breakfast, luncheon, dinner and supper	Planning meals	
Plan meals for a definite sum	Study principles underlying the making of menus	
Serve luncheon—allowance 10 to 12 cents per individual	Suitable combinations	
Plan dinner—allowance 12 to 15 cents per individual; complete the day's ration	Variety, etc.	
Pay guests	Esthetic consideration	
Serve dinner—12 to 15 cents per individual	Meals for different seasons and occasions	
(Note.—Marketing to be done in each case by girls.)	Preparation and serving of meals	
Plan meals with special reference to economy of time, labor and fuel	Styles of service	
Plan, prepare and pack lunches for school child, laboring man; also picnic lunch	Accepted rules for service	
Preparing of meals for public occasions	Table etiquette	
Sandwich making	Plan of work as to economy of time, labor and fuel	
Plan for reception		
Reception to townspeople		
Reports on meals prepared at home		

HOME NURSING, 4 WEEKS

This course gives the practical treatment of simple ailments of the human body and methods of handling emergencies that may occur in the home, the school or elsewhere.

Plan and prepare day's ration for tubercular patient	Theory of disease
Plan and prepare day's ration for rheumatic patient in March	List of diseases carried by air, water, insects
Prepare dishes for convalescent	Infection and disinfection
	Contagion
	Care of the sick—patient and nurse
	Care of sick room
	Influence of air
	Influence of water
	Influence of sunlight
	Study of causes of common diseases and methods of feeding
	Diet for obesity
	Diet for underweight
	Diet for hard working man
	Diet of aged
	Emergencies
Prepare and apply antiseptics, bandages	Types of emergency remedies
Emergencies	List of emergencies
Prepare and apply splints and poultices	
First aid remedies	

CAMP COOKERY, 2 WEEKS

Camp breads	Camp menus
Camp vegetables, prepared in class	Camp equipment
Camp meats (mulligans and stews)	
Camp desserts, prepared in class	
Preparation of camp supper out in the open	
Picnic salads	
Prepare picnic lunch, paid for by girls	
Prepare class picnic lunch, expense paid by class	
In groups of two, plan and prepare lunch for two from materials furnished for practical examination	
Cleaning laboratories—lessons to be distributed throughout the course	

HOME ECONOMICS VII

Household Science—Fourth Semester

Cafeteria Cookery

(Junior or Senior Year)

Periods, 90 minutes daily

This course is offered solely for the purpose of giving the girl training in quantity cookery; in planning for varying numbers of people to be served, and in the daily planning of meals so as to give variety, to furnish correct combinations of foods and to utilize foods in season and leftovers. At no time should the course be so given as to exploit student labor, or to serve merely as a means of supporting the cafeteria.

QUANTITY COOKERY

Technical Work	Subject Matter	Correlation
Planning simple menus for school cafeteria	Food requirements of the school child that should be met by the cafeteria	
Recipes enlarged to meet requirements of number served, detailed cost of recipe worked out, and cost per individual service	Types of food suitable for school cafeteria service	
Making of market order	Use of seasonable economic foods	
Planning of laboratory work to secure best result with expenditure of least time and energy	Utilization of leftovers	
Preparation and serving of cafeteria lunches		

USE OF SEASONABLE FOODS

Visit markets	Perishable foods found on market at different seasons	Art
Note vegetables as they appear and disappear on the market	Use of new food products	Instruction
Observe new food products as they are put upon the market	New uses of every day products	
Preparation of dishes using these products	Menu making with special emphasis upon planning meals for time of year when variety is hard to secure	
Planning of meals using products prepared		
Display of foods so prepared, with suggested menus for their use		
Individual members of class note recipes appearing in print and bring to class for preparation those deemed worthy of trial, judged according to developed flavors, combination, attractiveness, etc.		

It is suggested that the class be divided into two sections, thus alternating laboratory and recitation work. After the first two or three weeks, of course two days each week will probably suffice for the planning of the succeeding weeks' cafeteria work, after which remaining days of the week should be spent as suggested in experimental cookery.

HOME ECONOMICS V

House Management

(Junior or Senior Year)

Periods, 90 minutes daily

Technical Work	Subject Matter	Correlation
	The scope of Household Arts	Mathematics
	The purpose of Household Arts	Art
	Analysis of the household; functions of the home	Physics
	Responsibility of the home maker: as housekeeper; as home maker	Physiology Physiography
	Needs of the family:	Hygiene Sanitation
	1. Shelter	
	2. Food	
	3. Clothing	
	4. Cost of operating	
	5. Advancement	
	6. Savings	
Investigate salaries or wages received by various classes of wage earners—clerks, teachers, business men, doctors, carpenters, etc.	The family income:	
	1. Consists of: Wages; investment; productive labor; use income; good management	
	2. Methods used for its division:	
	a. Doling method	
	b. Allowance and its variations	
	c. The budget	
Personal clothing budget (include last year's, this year's and next year's)	The efficient home:	
	1. Meaning—a house which satisfies the family needs	
	2. The budget—the means of providing for the family needs	
	The budget varies with the needs and ideals of the family	
	Generalizations which help in estimating individual budgets	
Personal budget work on basis of family income	3. Responsibilities of the home maker:	
	Care of house	
	Preparation of meals	
	Purchase, construction and care of clothing	
	Training of children	
	Home management:	
	Family budget	
	Purchase of supplies	
	Household accounts	
	Training of family	
	Care of sick	
	Typical divisions for all incomes:	
	Food—All food, including meals taken away from home	
	Shelter, rent, property taxes, fire insurance, water taxes, etc.	
	Clothing, including repairs, mending supplies, dressmaker, etc.	
	Operating—Light, heat, telephone, laundry, services of all kinds, house furnishings, labor saving devices	

Technical Work	Subject Matter	Correlation
	Savings, including property, life insurance, saving accounts, bonds, etc.	
	Advancement—Education, music, books, church, etc.	
	Account keeping:	
	Practical methods:	
	a. Book system	
	b. Set of cards	
	Balancing accounts	
	Advantage of paying by check	
	Home life:	
	Family ideals and standards of living	
	Physical, moral and spiritual welfare of family	
	Culture and education	
	Hospitality	
	Civic responsibility	

PLANNING AND FURNISHING A HOME

Family problems—

Problem I:

Choose lot; consider price
Write descriptions of lot and give reasons for your choice
Exterior view, showing type of house
Rough floor plans of house, on cross section paper
Visit a number of homes if possible

Rough room plans showing arrangement of furniture
Living room, kitchen, bedroom

Illustrations of good or bad taste

Visits to shops for prices on furnishings; consult catalogues, etc.

Problem II:

Annual income of \$1,200.00

Buy lot, build cottage or bungalow and furnish as completely as practicable the first year

I. Selection of the Home:

1. Site:

Locality:

- a. Neighborhood, class of people; types of houses
- b. Nearness to church; nearness to neighbors
- c. Nearness to school of choice
- d. Proximity to factories, garbage disposal, etc.
- e. Convenience to car line and work
- f. Sewer connections
- g. Water supply
- h. Local taxes
- i. Streets and pavement improvements

Lot itself:

- a. Drainage
- b. View
- c. Slope
- d. Exposure
- e. Soil
- f. Shape
- g. Clear title; back taxes

Interior considerations:

- a. Number of rooms; size; arrangements
- b. Exposure, sunshine
- c. Window space, ventilation
- d. Lighting
- e. Heating
- f. Plumbing
- g. Shape of rooms—possibility of decorating

Interior decorating:

Wall and floor coverings, considering sanitation, durability, utility, beauty and color harmony

Technical Work	Subject Matter	Correlation
Typical budgets (mother, father and three children under 14 years, for incomes ranging from \$600 to \$2,400)	Furnishings: Living room Dining room Kitchen Hall Bath Bedrooms Points to consider in arrangements 1. Symmetry 2. Harmony—of use; of color 3. Balance 4. Practical or esthetic use 5. Simplicity 6. Unity 7. Atmosphere Special consideration: 1. Good design in furniture 2. Decorative treatment of windows 3. Domestic rugs and carpets 4. Pictures in the home 5. Artificial lighting 6. Fireplace 7. Labor saving kitchen 8. Books in the home	

FURNISHING GIRL'S BEDROOM

Selection of material for sheets and pillow cases Submit an original problem in decoration (Note.—This may be done in art department) Make dresser set of linen, dimity or creton	Bedroom linens and decorations Neatness and cleanliness in bedroom	
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HOME ECONOMICS III

Household Art—First Semester

Periods, 90 minutes daily

Technical Work	Subject Matter	Correlation
Review of stitches, seams and fastenings Microscopic and physical examination of cotton and linen fibers Collection and comparison of samples Note width and cost	Study of equipment in sewing Location and furnishings of sewing room Selection of equipment to conserve health and time of work Study of cotton Importance, where grown; varieties; importance in United States; cotton culture; growing; shipping; cotton manufacture; finishing; common cotton materials every girl should know; cotton by-products Cost of outfit True economy in buying	Geography Botany Economics Art
UNDERWEAR		
Making a suit of underwear Care of sewing machine, etc. Making a combination undergarment or teddy bear	Points to be considered in selection of materials Discussion of styles as to beauty, utility and health	Art Economics Chemistry

Technical Work	Subject Matter	Correlation
Commercial pattern	Relative value of trimmings	
Seam finishes	Selection of designs	
Neck and armseye finish	Materials and trimming suitable for underwear; appreciation of nice underwear and sense of refinement which its wearing tends to give; ready-made underwear vs. home made; conditions under which much ready-made underwear is manufactured; corsets and their proper adjustment; care of corsets; kinds of corsets young girls should wear; care of underwear; amount and cost of underwear for a school girl for a year	
Suitable hems or bias facing		
Buttonholes; sewing on buttons		
Sewing on lace		
Simple decoration as feather-stitch		
Problem of box plait closing in corset cover, and placket in drawers will be brought in mending underwear:		
Patching, hemmed or overhand patch; mend lace; mend embroidery; articles brought from home; washing before mending emphasized		
Darning of stocking	Repairing of underwear Proper mending Selection of hosiery Laundering	

PETTICOAT (Drafted Pattern)

Draft pattern and make variations	Design as related to line and proportion	
Cutting, fitting	Design as related to utility, beauty and health	
Suitable seams, plackets, putting on belt, hanging skirt and hems	Selection of material Economy of material Straight line drafting	
Making flounce	Method of finishing	
Use of machine attachments, as tucker, ruffler, and setting in lace; methods of finishing flounce at top	Hygiene of skirts	

MAKING MIDDY BLOUSE (Commercial Pattern)

Alteration of pattern	Discussion of commercial patterns	Art
Trimming (individual problem)	Individuality in dress	History
	Proper use of negligee garments	Mathematics
		Chemistry
		Physics

HOME ECONOMICS IV

Household Art—Second Semester

Periods, 90 minutes daily

Technical Work	Subject Matter	Correlation
Continue comparison of cotton and linen fibers.	Study of linen	Geography
Selection and hemming of table linen, etc.	History; where grown, varieties; flax culture; flax by-products; finishing of linen; uses of linen yarn; common linen, materials every girl should know; linen by-products; simple tests for determining cotton and linen	Chemistry
Mending table linen	Value of knowledge of fibers to purchaser	Art
	Methods of adulteration	
	Need of textile legislation	
	Laundering household linens	
	COTTON DRESS	
Materials: gingham; percale, lawn; dimity	Purpose, durability, relative cost, good taste	
Pattern; commercial or drafted	Design as related to line and proportion	
Processes: Proper design for simple cotton dress; intelligent interpretation of pattern; estimation of material; shrinkage of material; economical cutting; fitting; finishing seams; simple decoration	Design as related to beauty, utility and health Principle of color, line and proportion Application of principle to design of dress	

Technical Work	Subject Matter	Correlation
Collect samples of embroidery Collect and combine fabrics suitable for simple wash dresses Make an original design or the adaptation of a selected design Drafting pattern or adapting commercial	Suitability of design as related to utility, comfort, and time spent in laundering Selection of material Economy, material Study of commercial patterns Commercial vs. drafted patterns Discussions of principles of art in color and design as applied to needlework; how to alter patterns for individual figures; materials and designs suitable for wash dresses; also trimmings; suitable clothing for young children Comparison of costumes of other periods of history.	
WOOL DRESS		
Microscopic, chemical and physical examination of wool and silk fabrics Note width and cost	Study of wool Importance; history; where grown; varieties; wool culture; marketing; manufacture; dyeing; finishing woolen fabrics; common woolen and worsted materials; care of woolen materials; storage; simple tests to determine adulterations Review of principles of color in relation to human coloring and form Suitability of clothing to different occasions Selection of materials Dress accessories Ornamentation vs. decoration Influence of color upon individuals Discussion of textile legislation Manufacture of yarns Woolen and worsted clothing	
HYGIENE OF WOOL CLOTHING		
Draft or commercial pattern Processes: Taking measurements; cutting pattern; materials suitable for wool skirt; estimation of material; shrinkage of material; economical cutting Adaption of commercial pattern Make cambric pattern of skirt and waist Fitting and alteration of patterns Selection of material: Basting; fitting; pressing; bind seams; placket facing; fastenings; hang skirt; finish at waist line; finish at bottom Pressing and finishing of skirt Fitting; stitching seams; pressing; binding seams; front finishes; make sleeves; put in sleeves; finish neck; finish waist line; put on fastenings—may be joined to skirt	Woolen materials suitable for school dress; styles suitable for school dress; renovating materials to be made over; estimation of material; efficiency in work; necessity for careful pressing in making woolen garments; seam finishes suitable for woolen garments; necessity for shrinking woolen material; simple tests to detect adulterations in woolen material; care of woolens; storage of woolens How to fit a waist; importance in basting sleeves correctly; finish of sleeves; finish of arm's eye; finish of neck and waist line; design suitable for school dresses; care of woolen clothes; appropriateness of accessories to dress; appropriateness of dress to occasion	Mathematics Art Chemistry History
RENOVATING WOOL DRESS		
Clean, renovate and press wool garment as an old skirt	Sponging, laundering and pressing wool materials	

HOME ECONOMICS VIII

Household Art—Third Semester

(Either Semester of Senior Year)

Periods, 90 minutes daily

MILLINERY, SIX WEEKS

Technical Work	Subject Matter	Correlation
Spring Work:	Studying hat designs	Art
1. Practice hat (wire), learn methods of making and covering, stitches, etc.	Adaptation of hat to wearer	History
2. Cover buckram commercial frame with braid and fabric	Color and textile combination	Mathematics
3. Freshening old flowers and trimmings—teacher must do most of this to get results	Various hat foundations and their treatment	Economics
4. Hat linings can be taken up on first problem	Hat trimmings	
5. Making flowers—ribbon, piece material	Economy in hats:	
6. Some work with wire, one-half size hat	Economy and utilization of old materials; development of resourcefulness; study of line in relation to face and figure; good taste in hats; color best for different types; comparison with ready-trimmed hats; suitability of style to age; production of millinery materials—responsibility of women in production	
7. Trimming a hat—teacher must do most of work to get results	Where desirable and practical, millinery may be included to give further development of skill and judgment in selection of clothing	
(Girls of high school age cannot trim but they can gain much by seeing it done so that teacher can trim up some models)	Criticism of prevailing styles	
Fall Work:		
1. Practice hat—buckram, etc.		
2. Cover buckram frame—velvet		
3. Freshening old flowers and trimmings		
4. Flowers		
5. Some work with wire		
(These practice hats can be one-half size and expense will be saved. The girl would have one hat that she could wear and a knowledge of several that she could make afterwards)		

SILK BLOUSE OR LINGERIE DRESS, TEN WEEKS

SILK BLOUSE

Microscopic, chemical and physical examination of silk fibers	Study of Silk:	Art
Test for adulteration	Importance; history; where grown; varieties; silk culture; manufacture; silk dyeing and finishing; weighting; common silk; materials; artificial silk fibers	History
Collection and test of silk samples		Mathematics
Selection of material		Chemistry
Selection of design		Physics
Cutting and fitting cambric pattern	Blouse designs	
Fitting, making and finishing	Color combinations	
	Decorations	
	Economy in cutting	

LINGERIE DRESS

Technical Work	Subject Matter	Correlation
Processes: Same as for cotton dress of first year except that the design should be more original and there should be hand work in trimming	Lingerie materials Designs for lingerie Lace industry	Art Mathematics
List of clothing for school girl for a year:	Study real and machine made lace	
1. Articles	Ribbons and girdles	
2. Materials	Ribbon bow making	
3. Price	Graduating dress—cost limited	
4. Where to reduce extravagance	—white material—lawn, dimity, organdy	
5. Chart showing articles with samples of materials and prices	Thought emphasized: Good taste in dress; suitable materials; design carefully chosen; costume design a commendable vocation; comparison of home-made with ready-made dresses; study of sweatshop labor; cultivation of right spirit in graduation dress; simple accessories to dress; care of white dresses	

PERSONAL TOILET ARTICLES, TWO WEEKS.

Cleaning and care of toilet articles, e. g., brushes, combs, etc.	Personal hygiene	Hygiene
Manicuring nails	Care of nails, hair, teeth, face and body	Sanitation
Testing toilet soap	Study beneficial and harmful toilet preparations	Chemistry
Make set of towels and cloth	Types of toweling	

ADOPTED TEXTS FOR HIGH SCHOOLS

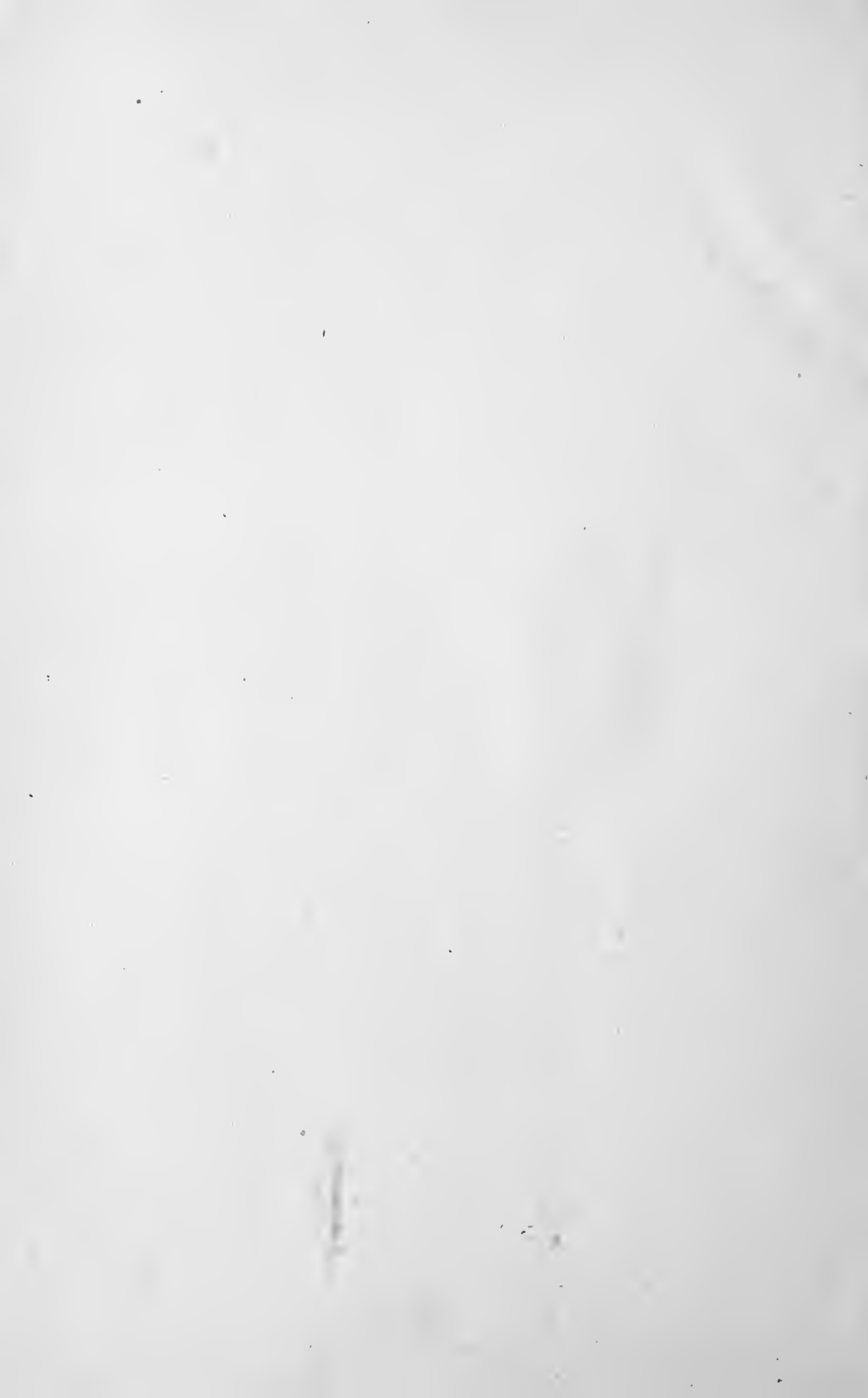
SUBJECT, AUTHOR AND TITLE	Date of Copyright	Price Exchange	Introduc- tion Price	Retail Price	Publisher
AGRICULTURE — Waters: Essentials of Agriculture	1915	1.12	1.40	1.40	Ginn & Co.
CIVICS — Reed: Form and Functions of American Government	1916	1.28	1.60	1.60	World Book Co.
BOOKKEEPING — Miner & Elwell: Principles of Bookkeeping, introductory course	1918	1.04	1.30	1.30	Ginn & Co.
Miner & Elwell: Principles of Bookkeeping, intermediate course	1918	.48	.60	.60	Ginn & Co.
Miner & Elwell: Principles of Bookkeeping, advanced course	1918	.64	.80	.80	Ginn & Co.
STENOGRAPHY — Grege: Shorthand Manual	1916	.75	1.50	1.50	The Gregg Pub. Co.
Grege: Speed Studies	1917	.50	1.00	1.00	The Gregg Pub. Co.
TYPEWRITING — Rational Typewriting (rev. edition)	1916	.50	1.00	1.00	The Gregg Pub. Co.
ENGLISH COMPOSITION — Clippinger: Written and Spoken English	1917	.89	1.28	1.28	Silver, Burdett & Co.
Ward: Sentence and Theme	1917	.66	.86	.86	Scott, Foresman & Co.
Greever & Jones: Century Handbook of Writing	1918	.48	.80	.80	The Century Co.
Recommended for teachers: Ward: What is English .....	.....	.....	.....	.....	.....
Sheridan: Speaking and Writing English .....	.....	.....	.....	.....	.....
Mahoney: Standards in English (conditioned that publisher will contract to furnish at list price, not being on proposal) .....	.....	.....	.....	.....	Scott, Foresman & Co. Benj. H. Sanborn & Co.
ENGLISH LITERATURE — Long: English Literature	1909	1.18	1.48	1.48	World Book Co. Ginn & Co.
AMERICAN LITERATURE — Payne: American Literary Readings with Introduction His- tory of American Literature	1917-18	1.50	2.00	2.00	Rand, McNally & Co.
FRENCH — The New Chardanel French Course	1916	1.00	1.25	1.25	Allyn & Bacon
De Monvert: La Belle France	1916	.80	1.00	1.00	Allyn & Bacon
Talbot: Le Français et Sa Patrie	1912	.90	1.12	1.12	Benj. H. Sanborn & Co.

ANCIENT HISTORY— Breasted: Ancient Times	1916	1.31	1.64	1.64	Ginn & Co.
MEDIEVAL AND MODERN HISTORY— Robinson: Medieval and Modern Times (rev. ed.) and Supplement	1918	1.31	1.64	1.64	Ginn & Co.
ENGLISH HISTORY— Cheyne: Short History of England (rev. ed)	1918	1.31	1.64	1.64	Ginn & Co.
AMERICAN HISTORY— Fite: History of the United States (conditioned that it be printed with wider margins than samples)	1916	1.28	1.64	1.64	Henry Holt & Co.
DOMESTIC SCIENCE— Bailey: Domestic Science	1918	.70	1.00	1.00	Webb Publishing Co.
Wellman: Food Study	1917	.88	1.10	1.10	Little, Brown & Co., Inc.
HOUSEHOLD ADMINISTRATION— Taber: Business of the Household	1918	.....	2.00	2.00	J. B. Lippincott Co.
DOMESTIC ART— Baldt: Clothing for Women	1916	.....	2.00	2.00	J. B. Lippincott Co.
LATIN— Smith: Latin Lessons	1913	.80	1.00	1.00	Allyn & Bacon
Kelsey: Caesar's Commentaries	1918	1.28	1.60	1.60	Allyn & Bacon
Gunnison & Harley: Cicero's Orations	1912	.....	1.28	1.28	Silver, Burdett & Co.
Farrclough & Brown: Virgil, books I to VI	1908	.....	1.56	1.56	Benj. H. Sanborn & Co.
Bennett: New Latin Grammar	1918	.80	1.00	1.00	Allyn & Bacon
MANUAL TRAINING— Prevocational and Industrial Art	1919	.70	1.00	1.00	Atkinson, Mentzer & Co.
Trade Foundations Based on Producing Industries	1919	.88	1.25	1.25	Guy M. Jones Co.
ALGEBRA— Wells & Hart: New High School Algebra	1912	.70	1.20	1.20	D. C. Heath & Co.
HIGHER ARITHMETIC— Wells: Academic Arithmetic	1893	.58	1.00	1.00	D. C. Heath & Co.
GEOMETRY— Durell & Arnold: Plane and Solid Geometry	1917	.84	1.40	1.40	Chas. E. Merrill Co.
BIOLOGY— Hunter: Civic Biology	1914	1.07	1.25	1.25	American Book Co.
BOTANY— Bergen & Caldwell: Practical Botany	1911	1.22	1.52	1.52	Ginn & Co.
CHEMISTRY— McPherson & Henderson: First Course in Chemistry	1915	1.12	1.40	1.40	Ginn & Co.

ADOPTED TEXTS FOR HIGH SCHOOLS—Continued

SUBJECT, AUTHOR AND TITLE	Date of Copyright	Price Exchange	Introduction Price	Retail Price	Publisher
GENERAL SCIENCE—					
Snyder: First Year Science	1914	1.00	1.25	1.25	Allyn & Bacon
Curis: Manual of Experiments in Elementary Science	1918	.88	.64	.64	Chas. E. Merrill Co.
PHYSICS—					
Milikan & Gale: First Course in Physics (rev. ed.)	1913	1.12	1.40	1.40	Ginn & Co.
Coleman: Laboratory Manual (conditioned that publisher will contract to furnish at list price, not being on proposal) .....	.....	.....	.....	.....	American Book Co.
PHYSIOLOGY—					
Conn-Buddington: Advanced Physiology and Hygiene (rev. ed.) For supplemental work:	1919	.89	1.28	1.28	Silver, Burdett & Co.
Delano: Elementary Hygiene and Home Care of the Sick .....	.....	.....	.....	.....	American Red Cross
Lynch: First Aid .....	.....	.....	.....	.....	American Red Cross
SPANISH—					
De Vitis: Spanish Grammar	1915	1.00	1.25	1.25	Allyn & Bacon
Hall: Poco a Poco	1917	.80	1.00	1.00	World Book Co.
Bloomhall: Spoken Spanish (conditioned that publisher will contract to furnish at list price, not being on proposal)	.....	.....	.....	.....	Allyn & Bacon
Fuentes & Francois: A Trip to Latin America	1917	.66	.84	.84	Henry Holt & Co.
Carrion & Aza: Zaragueta	1915	.56	.56	.56	Silver, Burdett & Co.
Luria: Correspondencia Commercial	1917	.87	1.25	1.25	Silver, Burdett & Co.
Bransby: Spanish Reader	1907	.64	.80	.80	D. C. Heath & Co.
COMMERCIAL GEOGRAPHY—					
Robinson: Commercial Geography	1910-18	.94	1.25	1.25	Rand, McNally & Co.
JUNIOR HIGH SCHOOLS					
COMMERCIAL ARITHMETIC—					
Moore & Miner: Concise Business Arithmetic	1915	.63	.90	.90	Ginn & Co.
HOUSEHOLD ECONOMY—					
Bexell: First Lessons in Business	1919	.....	.68	.68	J. B. Lippincott Co.
Bexell & Nichols: Principles of Bookkeeping and Farm Accounts	1913	.....	.65	.65	American Book Co.
GENERAL SCIENCE—					
Fall: Science for Beginners	1918	1.02	1.28	1.28	World Book Co.











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